

WITH SUPPLEMENT—THE KNEISEL QUARTET

# MUSICAL AMERICA

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## BALTIMORE FOUNDS AN ORCHESTRA WITH MUNICIPAL SUPPORT

**Symphonic Society Will Give Series of Concerts for the People as the Result of Mayor Preston's Interest in Art Matters—First Concert on Feb. 4—Gustav Strube Chosen as Conductor—Open Rehearsals to Be Held in Public School Buildings for the Benefit of Students—Among First of Large American Cities to Take This Significant Step**

BALTIMORE, Dec. 23.—Through the energetic efforts of the Mayor of Baltimore, the Honorable James H. Preston, this city is to have its own symphony orchestra which to be subsidized by the municipality, an appropriation of \$6,000 having launched the possibility of this plan, and provisions having been made to expend on an average of \$1,500 for each concert.

This movement is one of the first of its kind to be undertaken by the larger American cities, and Baltimoreans feel grateful to the Mayor and the City Council for the musical interest displayed.

Mayor Preston has shown his musical leanings on former occasions, having launched the Municipality Song Contest, the decision of which will soon be announced, but in founding the Baltimore Symphony Orchestra, through his civic support he has proved that his art encouragement is given with the genuine hope that the community may derive a lasting benefit from this laudable venture.

### To Exploit Local Composers

It has been planned to give the initial concert on Feb. 4. This concert will take place at Albaugh's Lyceum Theater which has been donated as a matter of civic pride. The orchestra will number fifty players, chosen from among the local musicians and special instruments are to be supplied from other centers. Negotiations are pending with a member of the Metropolitan Opera Company as soloist for the opening performance. The program will contain a Beethoven symphony and, in all likelihood, will exploit the work of a Baltimore composer, as this is one of the features which is to be followed by the new organization if possible, at each concert.

The prices of admission are to be kept within a moderate scale so that the masses will be able to attend these local symphony concerts. A distinctly educational feature is the plan of holding open rehearsals in the various large secondary school buildings, where the pupils and the patronesses of these high schools are to be given the free advantages of hearing the programs to which additional descriptive lectures will be supplied by local musicians and critics.

Frederick R. Huber has been instrumental in carrying out the Mayor's idea and has been chosen as manager of the organization. Mr. Huber has given his energies without remuneration, feeling that the movement is such that it deserves the stalwart effort of every local music-lover so that through the establishing of the home orchestra Baltimore may place herself in company with the musical centers of this country.

### Gustav Strube as Conductor

Gustav Strube, who has been appointed conductor, has earned for himself an enviable reputation as a composer and director, and is zealously

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FRIEDA HEMPEL

Versatile and Charming German Soprano, Who for Four Years Has Enjoyed Distinguished Success at the Metropolitan Opera House and Who This Year Will Appear Again on the Concert Platform Throughout the United States. (See Page 5)

## C. B. HAWLEY DIES SUDDENLY

**Composer Stricken by Paralysis After Conducting His Cantata**

C. B. Hawley, the prominent American composer, died at his daughter's home at Red Bank, N. J., early Wednesday morning from a stroke of paralysis. He was stricken after conducting his cantata, "The Christ Child" at Asbury Park, N. J., last Sunday.

Mr. Hawley was born in Brookfield, Conn., in 1858. At thirteen he was at the head of things musical at Cheshire Military Academy, from which he was grad-

uated. He came to New York in 1875. There he studied voice under George James Webb, Rivarde and Federlein, and composition under Dudley Buck, Mosenthal and Rutenber. After a year's study, his excellent voice brought him the position of soloist in Calvary Episcopal Church. Later he became assistant organist, under George William Warren, of St. Thomas's. Since that time he had held several important organ positions.

As a song composer Mr. Hawley was particularly successful, three of his most widely known songs being "Because I Love You, Dear," "Ah, 'Tis a Dream"

and "The Sweetest Flower That Blows." His cantata, "The Christ Child," has also been remarkably successful. Of Mr. Hawley's sacred songs, one of the best known is his setting of "Lead, Kindly Light."

The funeral services are to be held on Friday, Dec. 31, at Grace Church, New York, at 11 A. M.

The music at the funeral will be in charge of the Mendelssohn Glee Club, of which Mr. Hawley had long been a member. Organist Helfenstein, of Grace Church, will officiate at the organ, and the rector, Dr. Lewis J. Slattery, will perform the service.

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# AMERICA'S "TREE OF LIGHT" MADE INTERNATIONAL

Message of "Music and Light" Which Spread to Canada and Mexico in This Year's Christmas Celebrations, Is to Be Delivered Next Year in Capitals of Europe—Cities Urged to Form Community Choruses for Singing of Carols—Musical Possibilities of a Portable Christmas Tree

ON Christmas Eve, 1912, the first community Christmas tree sent forth its message of "music and light" at Madison Square Park, New York. The same ceremony gladdened thousands at the same place on the Christmas Eve just past. And in the three years intervening the "Tree of Light" idea has grown so that its celebrations during the present holidays have been both national and international.

It was an anonymous committee that conceived this idea, which was such an inspiration that the project grew naturally of its own power. It could not have reached its present widespread adoption, however, without the aid of the press. After the New York dailies had told of the beneficent results of this union of music and light, the syndicated news associations sent the story throughout the country. Interested persons were unable to "get at" headquarters for the practical details of the venture, however, because of the very anonymity of the committee.

A way was found to get around this difficulty in MUSICAL AMERICA's story of last year's Madison Square tree. It was announced that any who wished to have information regarding the ways and means of a community tree celebration could do so by addressing:

"Tree of Light,"

P. O. Station G,  
New York City.

This brought a flood of inquiries to the committee. The post office address of the "Tree of Light" continues the same, and the committee will be glad if the present reiteration of the invitation stimulates in MUSICAL AMERICA readers a desire to co-operate in their respective communities so that the musical side of the celebrations may draw upon the united musical support of the various communities. It is pointed out by the committee that it is the musical feature of the celebrations which most surely reaches the hearts of the people.

## Influence in Mexican Village

Besides MUSICAL AMERICA's stimulus to the community tree project, the address of the "Tree of Light" was sent out by *The Survey*, and this further spread the knowledge of how to give every community its own tree. The communications to the committee have shown that community trees are possessed this year by cities not only in this country but in Canada. Further, one of the committee, while standing in the crowd at the Madison Square tree, was told by a bystander that the idea had even permeated one revolution-swept Mexican village. The inhabitants of this town had been constantly fighting with each other until the "Tree of Light" celebration united them all in the singing of carols around the tree.

Even more international than this is the vision of the project's founders, for next Christmas they hope to have a "Tree of Light" in London, Berlin, Paris, and other European capitals. These also are to be run on the strictly anonymous basis which the founders deem the ideal plan for a real community celebration.

That the music at the community trees may be appropriate, the committee has had prepared a booklet of the ten most suitable and effective Christmas carols. That the selection might be wise, the committee interrogated a variety of persons as to their choice of carols. In order that the booklet might be within reach of the masses, it was printed to sell at five cents per copy. Further, the committee wrote to several well-to-do persons urging them to buy a large number of the books so that these might be distributed among the crowd and that those without a penny might join in the singing. The committee also sent out

copies of the peace hymn sung at last year's celebration.

The formation of community choruses to sing about the "Tree of Light" in the various cities is one part of the founders' vision upon which they wish to lay particular stress through the medium of MUSICAL AMERICA. They have already received many letters telling of the better civic feeling engendered in the communities by the various factions uniting in the singing about their joint possession, the community tree. One clergyman wrote that in the chorus of his town were mingled the representatives of every sect—Presbyterian, Methodist, Episcopalian, Catholic, etc.—and that this co-operation was a tremendous force for good.

The inspiration to be derived from the "Tree of Light" may be seen from the splendid work being done at Rochester by Harry Barnhart. At the first Madison Square tree Mr. Barnhart sang for the throng, and the responsiveness with which they joined in his "Kentucky Home" and "Annie Laurie" gave him an insight into the possibilities of community singing which did much toward inspiring his present work with Rochester's community chorus.

## A Portable Tree

One of the most significant forms of community singing was that adopted this Christmas by the Lincoln House, a negro settlement in New York. These innovators, not having a suitable place in which to set up a "Tree of Light," conceived the idea of putting up a tree in a motor truck. This done, they gathered about thirty singers, seated them around the tree, and thus organized a movable celebration—taking the tree to those who could not come to it. Traversing West Sixty-third, Sixty-second and Sixty-first streets, those adjoining the settlement, they sang carols and love songs in each neighborhood, where the residents opened their windows and joined in the singing. The rhythmic impulse craved by the negroes was supplied by a drum. The scene was lighted up by "sparklers" which were distributed to the children along the route.

This "carrying the mountain to Mahomet" is a device which the committee believes will be of tremendous power if adopted generally. By this means it will

be possible to bring Christmas music and cheer to "shut-ins" and inmates of hospitals such as would never receive them otherwise.

Another new phase of the celebrations this year has been the recognition by railroads of their power to relieve the loneliness of travelers and railway employees at Christmas time. Several trees have been erected for this purpose, such as those in the railroad center of Altoona, Pa., and on the Santa Fé at Cheyenne.

The inaugural of the Madison Square tree this year on Christmas Eve followed the lines laid down in the past. As the Star of Bethlehem at the top of the tree burst into light, a quartet of trumpeters at the bandstand sounded to the four points of the compass a new chorale arranged for the occasion by Gustave d'Aquin. Then, as the whole tree was illuminated, from the entry of the Madison Square Presbyterian Church started the processional of the volunteer chorus, singing:

"Come, all ye faithful,  
Joyful and triumphant."

Then ensued the program of Christmas carols under the inspiring direction of Victor Harris, the "First Noël," "Good King Wenceslas," "God Rest You, Merry Gentlemen," and "Silent Night." One could not fail to be deeply impressed with this ceremony, be he the most sophisticated or most ingenuous of the hearers. In the "Silent Night" many in the throng joined the chorus in the singing, and one little girl, held in her father's arms to watch her mother in the chorus, sang in her piping treble the whole of the song. She could hear the brass accompaniment but could not see the players, wherefore she called to her mother, "Mamma, what makes the music?"

After the carols, "America" was sung, and one of those in the throng who doffed their hats was Os-ke-non-ton, the Indian singer, who had sung at the preceding Madison Square tree. "I'm going to be an American citizen," explained this Canadian-born Mohawk; "and no matter what Kris Kringle gives me this year, he did a lot for me last year when he brought me to New York."

Os-ke-non-ton sang later in the evening following the program by the D'Aquin Band. He offered several Indian songs in his native costume.

On Saturday evening came the new feature of the celebration, when even the poorest of New York's inhabitants could have his Christmas theater party at the "Tree of Light." Stuart Walker had arranged a Christmas pageant play which he presented in his portable Portmanteau Theater, with incidental music arranged by Mr. d'Aquin. Prominent persons who had seen this innovation at its dress rehearsal had proclaimed it the most democratic note sounded in the contemporary drama.

The lower picture shown above represents a scene from this wordless play, Stuart Walker's "The Seven Gifts," a fantasy of Christmas giving, showing: the Emerald Queen (Annie Lowry), to whom she gives its freedom; the Major-domo (Frank J. Zimmerer), who has brought a cage for the bird, besides two little heralds, two big heralds, two Beavers. Miss Fumade reproduces the sound of the bird as it flies away, not by whistling but singing the bird notes in a most wonderful way. Another scene of musical interest was the "Moon Dance" of Elsie Leslie and James Morrison.

## Other Trees in New York

Other programs maintained the note of good cheer about this tree during the holiday week, and other parts of the city had their own celebrations. At Columbus Circle music was provided by the Criterion Quartet, a chorus of girls from Hunter College, with Winnifred Lee Mayhall as organist, and Mme. Jeanne Maubourg, contralto, in a "Contique de Noël" and the "Habanera" from "Carmen." At City Hall Park the purveyors of music were the Sixty-ninth Regiment Band and a chorus of girls from the Washington Irving High School.

At Bronxville there was a pageant arranged and directed by William Chauncey Langdon, with Mrs. Gertrude Stein Bailey singing a soprano solo and with the singing of the groups directed by C. Linn Seiler, composer of the music.

In New York there were ten "Trees of Light," while the growth of the idea throughout the country was represented by an increase from 150 to 300 or more trees.

KENNETH S. CLARK.



Photo by  
Bain News Service



Photo by White

Above: Procession of Choristers Led by Victor Harris and Bandmen Approaching Bandstand at Madison Square "Tree of Light." Below: Scene from Stuart Walker's Christmas Fantasy, "The Seven Gifts," in Portmanteau Theater, Set Up in Madison Square



## "PRINCE IGOR" FOUNDED ON LEGENDARY HISTORY

Hero of Borodine's Opera, Produced This Week by the Metropolitan Opera Company, the Ruler of Mediæval Principality in Russia—Composer Worked Twenty Years On the Opera and Then Left It Unfinished, for Rimsky-Korsakoff to Complete.

BORODINE'S "Prince Igor" was scheduled to receive its first American performance at the Metropolitan Opera House last Thursday evening. An extended review of the work will appear in the next issue of MUSICAL AMERICA. In advance of this a brief survey of the plot of the opera and few facts concerning the composer and the source from which he derived his dramatic material may be pertinent.

American music-lovers are not totally unacquainted with Borodine. They have often been pleased by his colorful and finely imagined orchestral sketch, "In the Steppes of Central Asia"; they have been made acquainted with his Second Symphony (the Boston Symphony played it at one of its Carnegie Hall concerts about two years ago) and singers have made place for certain of his songs on their programs. Even parts of "Prince Igor" have been performed. Kurt Schindler played the Polovtsian dances at a concert of the Schola Cantorum a few season ago and members of the Schola sang some of the choral numbers.

Like Moussorgsky, like César Cui and Rimsky-Korsakoff, Borodine did not consecrate himself exclusively to the practice of musical art. Indeed, music, as an avocation, had to abide his leisure moments. And Borodine was pleased to have it so. A chemist of eminence he cherished his scientific work, and he was was no rebellious drudge of a bread-earning vocation as had been some of the masters. In his profession he attained considerable fame. Even to-day, much is thought of his "Researches Upon the Fluoride of Benzol" and "The Solidification of Aldehydes"; and, if he had never written a bar of music, his name would have traveled some distance into posterity through his investigation into the transformation of azotic bodies, and his invention of a nitrometer for the volumetric determination of the azote in organic bodies. Also by the fact that he ardently advocated the intellectual emancipation of women in an age when suffragettes had not yet begun to fulminate. He was one of the founders of the School of Medicine for Women in Petrograd and taught chemistry there for some years.

Inspired by Mily Balakireff (to the stimulus of whose enthusiasm was due that "Young Russian" school) Borodine espoused the ideal of nationalism, which was the guiding star of the famous "Mighty Band" or "Big Five." Its other members were Balakireff, Rimsky-Korsakoff, César Cui and Moussorgsky. Tchaikowsky and Rubinstein were excluded as "too cosmopolitan." Tchaikowsky, however, had small use for any member of the coterie save Rimsky-Korsakoff, and in a letter to Nadejda Filaretowna von Meck, spoke his mind very freely about the technical ignorance and the pretensions of the others, Borodine included.

### Musical from Childhood

Yet Borodine had been musical from his childhood. Descended from the Imeretinsky Princes (he was the illegitimate son of the Prince of Imeretia), the strain of Oriental blood was bound to show itself in his composition. In "Prince Igor" it does so in large measure. As a child he played piano, flute and cello and when thirteen wrote a concerto for flute and piano. During his college days he kept up his musical practice assiduously.

Borodine collected folk melodies with scrupulous care and with the eager discrimination and painstaking research characteristic of a scientist. The conflicts of Russian and Asiatic national spirit interested him deeply and this fact



Setting for Scene II of Act I, "Prince Igor," as Produced This Week at the Metropolitan Opera House. To the Left, Alexander P. Borodine, the Composer, and, to the Right, an Illustration of the Ballet Costumes in the Opera

is reflected in the subject matter of "Prince Igor." On this opera (his only stage work, save for the ballet, "Mlada") he spent nearly twenty years. He made studies for it before 1870 and his death in 1887 found it uncompleted. The length of this period of labor is accounted for by the fact that his leisure seldom served him for composition. It was owing to the zeal of Rimsky-Korsakoff that the opera was finished at all. Portions of it stood ready even to the point of completed orchestration. Other parts existed merely as sketches and certain scenes were missing altogether. Gathering up the loose threads with the assistance of Glazounoff, to whom was entrusted the writing of the overture and practically the whole third act, Rimsky-Korsakoff brought "Prince Igor" to completion and had it produced in Petrograd in 1890.

It was Vladimir Stassov who furnished Borodine with the scenario for the libretto. This the composer elaborated himself. The subject matter came out of the famous "Epic of the Army of Igor." Much ink has been spilled over this poem—a work of the order of "Beowulf" or the "Chanson de Roland." Whether a genuine mediæval literary product or the skilful fiction of some monkish chronicler has never been decisively determined. At all events, Igor, an heroic and ambitious ruler of one of the mediæval principalities of Russia, was descended from the Norseman, Rurik, and grew to be a personage of legendary greatness in Russian annals through his determined warfare against the invading Tartar tribes from Asia.

### Story of the Opera

Borodine's drama is carried out in four acts and a prologue. A public square in Poutivle, Russia, provides the scene for the last named episode. A great throng has gathered to bid good-speed to Prince Igor and his valiant

army about to set forth on an expedition against the invading Tartar hordes of Khan Kontchak. Igor, whose victorious record is the pride of his people, addresses the populace, flushed with the anticipation of triumph. Suddenly it grows dark; the sun is eclipsed in mid-day and the beholders are awe-struck over what they consider an evil omen. They urge their prince to give over his enterprise for a period, and two of his followers, Skoula and Eroshka, preferring, in any case, a life of luxury and ease to the perils of war, stealthily desert the ranks.

Igor remains obdurate and not even the tears and entreaties of his wife, the beautiful Jaroslava, prevail upon him to shake his purpose. Comforting her, he entrusts her to the care of Prince Galitsky, whom he has long befriended and in whose discretion he has confidence. But Galitsky, at heart an unprincipled sybarite, connives secretly against Igor, whose throne he would be pleased to gain. Igor suspects nothing, and departs amid the cheers of his subjects.

The first act opens in the court yard of Galitsky's house. He and his followers, among whom are Skoula and Eroshka, give themselves up to drunken orgies and the besotted prince has even carried off a young girl, whom he holds in captivity for his pleasure, despite the pleas of a group of maidens whose friend she was. Meanwhile, Jaroslava in her chamber laments her husband's absence and is filled with due forebodings over his fate. The maidens tell her their story of the lascivious Galitsky and implore her aid and protection. Galitsky, appearing, is sternly rebuked by the princess only to be mocked for her pains. She threatens to send him by force to his father in Galicia, but without effect. Yes, he will free the captive maiden, he declares, but find another who will be more amenable to his favors. At this moment, the tocsin sounds and the boyars enter in great terror. Igor is wounded and a captive, his host dispersed and the forces of the Khan are at the city's gate. Flames are seen and the nobles vow to defend the town till the last.

In the camp of the Polovtsy the Russian prisoners, among them Igor and his son Vladimir, are shown at the opening

of the second act. Their lot is not hard, however. A chorus of girls, among whom is Kontchakovna, daughter of Khan Kontchak, sings to them. Kontchak, whose admiration for the prowess of Igor is great, tells the captive prince that he must consider himself his friend and honored guest and not a prisoner. In proof of his amity he offers him valuable gifts. Meanwhile Kontchakovna has conceived a violent love for Vladimir, which is reciprocated.

### Plot to Escape

Ovlom, a guardsman, offers to assist Igor to escape, but the prince indignantly refuses to break his word. However, in the third act, Igor, having learned that his city was attacked and having witnessed the triumphal meeting of Khan Kontchak and the redoubtable Gzak decides to acquiesce to Ovlom's proposal, return home and raise a new army to fight his country's foes. Kontchakovna has overheard the plot; she entreats Vladimir to take her with him, if only as his slave. Igor remonstrates, Vladimir is torn with conflicting emotions, but in the end yields to his father. But before he can follow Igor, the woman gives the alarm and Vladimir is held prisoner. Kontchak, nevertheless, freely condones Igor's action. But he holds Vladimir, and in order to retain him for good, makes him his son-in-law.

Jaroslava, alone and still bewailing her husband's ill-luck, notices a horseman's approach in the distance. To her joy, it proves to be Igor himself. Skoula and Eroshka, still very tipsy, see the prince and are filled with terror over the fate that awaits them for consorting with the perfidious Galitsky. But by summoning the people to welcome back their former ruler they obtain their pardon through a semblance of loyalty. The crowd acclaims the returning prince, who, with his wife, enters the Kremlin in triumph as the curtain falls.

H. F. P.



## GERALDINE FARRAR'S SECOND ADVENT INTO FILMS



Geraldine Farrar as Renee Dupree in "The Temptation," a photodrama produced by the Jesse L. Lasky Company, and written especially for the prima donna by Hector Turnbull, former dramatic critic of the New York Tribune



Renee Dupree, an ambitious young cafe singer, lives in the Bohemian section of New York. She is engaged to a violinist-composer, Julian (Pedro de Cordoba), who has just finished an opera. They hope to marry when the opera is produced. In the meantime Muller, the impresario, offers Renee a position



Renee is rebuffed at the opera house through the instrumentality of Otto Muller, the great impresario (Theodore Roberts)



Given a chance, Renee succeeds in a star rôle. Julian congratulates her and awakens jealousy in Muller, who is enamored of the singer



Renee, having spurned Muller, has incurred the latter's enmity. She bids farewell to her "Butterfly" costume

### BALTIMORE FOUNDS AN ORCHESTRA WITH MUNICIPAL SUPPORT

[Continued from page 1]

ally planning the details of his programs for the season. He has been busy examining the applicants for the orchestra and has just completed the roster. Joan C. van Hulsteijn, of the Peabody Conservatory teaching staff, who was formerly concert-meister of the Lamoreaux Symphony Orchestra at

Paris, has been chosen for this position with the local organization.

While Baltimore has passed through a long period of orchestral lethargy, its former symphonic bodies, the Peabody Symphony Orchestra, the Baltimore Philharmonic Orchestra, and the Baltimore Symphony under such capable conductors as Asger Hamerick, Edward Heimendahl and Rose Jungnickle having long since passed from existence, the present revival of interest is most noteworthy and to the founders of the plan, Mayor James H. Preston, Gustav Strube and Frederick R. Huber the local public is turning with zealous approval, for an active home orchestra is

one of the possessions that this public has dreamed of but has not found possible to have realized for a number of years. This awakening of musical interest and the substantial endorsement given through civic sources is a most potent sign of advancement of art life in the community.

F. C. B.

#### Mrs. Belmont Writes Suffragette Operetta

For the sake of the woman suffrage cause, Mrs. O. H. P. Belmont has become an opera librettist. She has written the book of a comic opera called "Miranda and Her Sisters," which will

be presented at the Waldorf-Astoria Hotel, New York, on Feb. 18. The music is by Elsie Maxwell, and the little opera is said to be a keen satire on society and an illustration of the significance of suffrage. Marie Dressler will have the leading part in it.

Concert pianist and teacher of long experience, with thorough European training, wishes responsible position in school or college of music. Address "Box H," care of "Musical America."

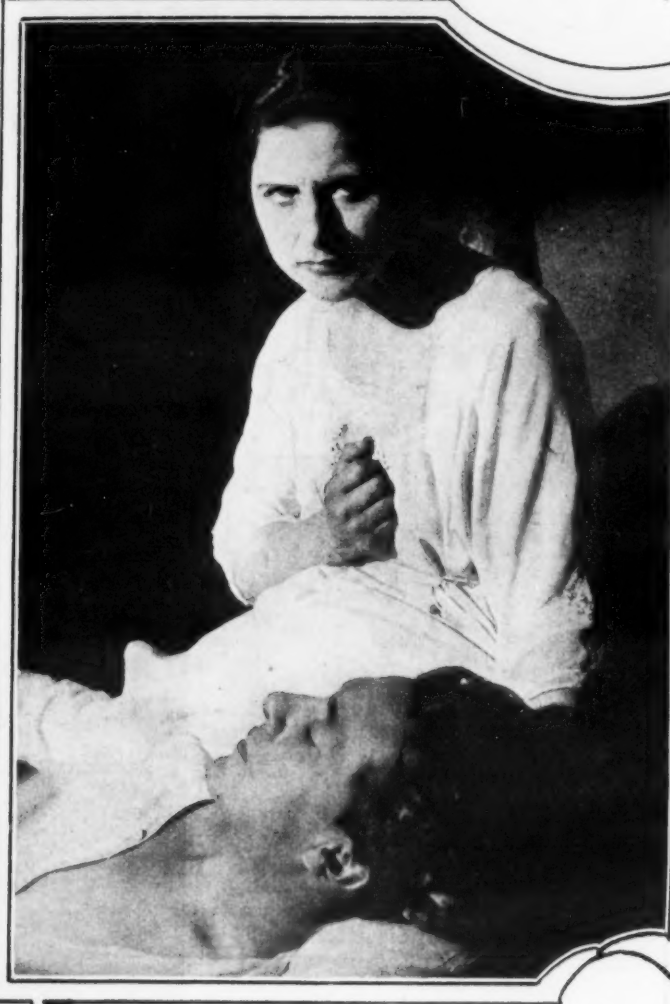


## PICTURE PLAY BASED ON A DIVA'S PROBLEMS



Through the influence of Muller, Renee and Julian are unable to obtain employment in their profession and are reduced to poverty. Finally Julian takes a job in an iron foundry. His opera is about to be produced when Muller has it killed. This and the hard work breaks Julian down and, with his hopes shattered, he becomes seriously ill.

On condition that Renee give herself to him, Muller promises to have Julian's opera produced. The joy of the news of the acceptance of the opera makes the young composer's recovery assured.



Finally Renee is told by the physician that Julian's recovery is not a question of care and nursing—that if his mind was set at rest about the opera being produced—his life might be saved.



Renee's decision to sacrifice herself to save the life of Julian offers Miss Farrar splendid opportunities for emotional acting



The opera, with Renee in the star rôle, is successfully given. Retribution, in the form of Mme. Maroff (Elsie J. Wilson), Muller's discarded favorite, overtakes the Impresario

### Miss Hempel to Give Her First New York Recital Next Month

ONE of the most charming and interesting members of the Metropolitan Opera Company, and one who has made an uncommon success in every rôle she has essayed is Frieda Hempel, the young German coloratura soprano who is now beginning her fourth season here. Miss Hempel has created several rôles

since she became a member of the Metropolitan company, among them being *The Princess*, in "Der Rosenkavalier," two seasons ago; *Euryanthe*, in the opera of that name, last season, and *Marta*, in the revival of that opera since the opening this fall.

A rôle in which this young singer achieved one of the greatest successes

of her career is that of *Eva*, in "Die Meistersinger." Her work in this opera was of such altogether unusual artistic character that more than one of the daily paper critics took occasion to ask why she had not been given an opportunity to sing this rôle before. She will sing *Eva* for the first time this season next week, Friday evening.

Miss Hempel came to the Metropolitan after six years at the Royal Opera in Berlin. Previous to that she had been for two years a member of the Royal Opera at Schwerin.

During the past fall Miss Hempel has made her start in the concert field, having filled a number of important engage-

ments. She will continue this work in the spring and will probably give her first New York recital in February. Her spring concerts include important appearances with the New York Symphony Orchestra, and she is to appear in concerts in St. Louis, Cincinnati, Detroit and Cleveland, and as a soloist at the Spring Festivals in Jersey City, Paterson and Newark, N. J., in April and May.

Deciding to make America her home for some time, Miss Hempel has taken a long lease of an apartment facing Central Park. Before coming to America this season she sang for the Red Cross in Berlin, and established a fund for wounded soldiers.



# "Florence Macbeth in Triumph"

Press Unanimous in Praise of Her  
Recent Performance of "LUCIA"  
with the Chicago Opera Association

## FLORENCE MACBETH IN TRIUMPH

### Her Performance Excellent

Chicago, Ill., Examiner, Nov. 21, 1915.—"Florence Macbeth, the pleasing young American soprano, received enthusiastic applause and some white chrysanthemums (one of which she threw to the flutist who had accompanied the mad scene very skillfully) as a reward for an excellent performance of the rôle of Lucia."

Chicago Daily News, Nov. 22, 1915.—"Florence Macbeth and Donizetti's well-remembered opera of 'Lucia di Lammermoor' delighted a large gathering of people Saturday evening. Miss Macbeth is remarkable above all other 'Lucias' in that her voice is at once flexible and warm. In respect to tone qualities it was as if she were a dramatic soprano singing down to the conventionalities of the rôle. Her method of beginning and continuing in slow and sustained passages holds the admiring attention, and her coloratura work is invariably exquisite."

### "Lucia" True to the Old Style

After the poetry and the dramatic power in word and music of the "Monna Vanna" performance of the afternoon, the "recitative and aria" style of opera, with the crude and conventional plot borrowed from Scott's novel, seemed a work of another and less intelligent age. Yet "Lucia" has in abundance the quality that is life to the old style, however much it may be absent from the new—the perfection of the melodic line for the human voice. It is an academic question whether the opera of bel canto languishes because there are no more capable singers or whether there are no more coloratura singers because the old operas have fallen into disapproval. At least while Miss Macbeth remains with us there will be an audience for the old Italian glories.



Chicago, Ill., Staats-Zeitung.—"It was too bad that the evening performance was not better attended because the mad scene as portrayed by Florence Macbeth was alone well worth the regular price of admission. The lightness and clarity with which she executed the difficult staccato runs and trills were wonderful, and it is no wonder that the public, after the mad scene, was enthused over this supreme test of coloratura singing."

Chicago, Ill., Tribune, Nov. 21, 1915.—"For Florence Macbeth's first appearance of the season, 'Lucia' was sung in the evening, with Hazel Eden, and MM. Moreas, Federici, and Arimondi in the leading rôles. Miss Macbeth's light, pretty coloratura tone enchanted her audience, in the 'Mad Scene' especially, and her interpretation generally showed development along the line of dramatic effectiveness."

Chicago, Ill., Herald, Nov. 21, 1915.—"Miss Macbeth was the Lucia of the cast. Her execution of the music of that ill-fated lady has been discussed in these columns before. There can be no doubt of Miss Macbeth's abilities nor of the natural brilliancy of her voice."

Chicago, Ill., Post, Nov. 22, 1915.—"Miss Macbeth sang Lucia charmingly and won admiration for the manner in which she kept her head and carried things thru. She received a most cordial demonstration from the audience, which was richly deserved."

Chicago, Ill., Daily Journal, Nov. 22, 1915.—"Florence Macbeth was the Lucia, singing the rôle in the same expert, accurate, gentle manner in which she has done it before on the same stage."

MANAGEMENT

WOLFSOHN MUSICAL BUREAU

1 WEST 34th STREET

NEW YORK





Dear MUSICAL AMERICA:

Dr. Carl Muck is, as all music-loving people know, the conductor of the Boston Symphony Orchestra, which, under his leadership, has attained a degree of efficiency so high that it can be said, with truth, that there is nothing beyond it; though its claim that none of the other symphonic orchestras, even the New York Philharmonic, under Strinsky, or the Chicago Orchestra, under Stock, approach it, can not be justified.

Dr. Muck, as your readers also, no doubt, know, has had a distinguished career in Berlin, where he conducted at the Royal Opera. He was here, you know, years ago, and "the Powers that Be" were glad to get him back again to Boston.

As a symphonic conductor, I think it must be conceded that he stands high, but in the opinion of many he is like Alfred Hertz, now of 'Frisco, in his proper sphere in German opera.

But it is not with Dr. Muck as a musician and conductor that I have to do now. I desire to take him up on account of an article which he recently wrote for *The Craftsman*. In this he unburdened his soul on the subject of music in America. The title of his screed was "The Music of the Democracy."

Dr. Muck does not endeavor to win favor by saying any nice things about us. The question that I am particularly desirous of discussing is as to whether he has told the truth about us.

I frankly believe that he has simply voiced the Old World prejudice with regard to the lack of musical knowledge and culture in this country, and that, with all his residence here, he knows next to nothing about us, and that he is, unfortunately, like so many hundreds of thousands of his compatriots, a German in America, and has never become acclimatized or imbued with the spirit of democracy. So, to begin with, how can he discuss it?

He is one of those men who live in a very limited circle of intimate friends. He goes from home to rehearsal, or to performance; travels, it is true—but what does he see outside his Pullman car of the country? What, indeed, does he know of it, beyond the few people, more or less Germans and music lovers, whom he will meet, occasionally, at his hotel or in their homes? Of the great, broad, vibrant life of the American people he is totally uninformed.

Of the story of the rise and progress of musical knowledge in this country (to which the Germans, dead and living, have contributed so much) he knows little or nothing.

Yet he presumes to speak, and to speak with authority—not the authority of painstaking effort to get at the facts, but simply with the authority of a conductor of a great symphonic organization.

In the course of his article Dr. Muck says:

"When art comes early in the life of a nation it is the expression of that people's emotional interest in beauty; when it comes later, when civilization is full-fledged, it is born of the conventional appreciation of the world's standards of beauty. In other words, one is born of an emotion, and one of an idea."

Then Dr. Muck, like others of his class, pays his respects to "ragtime," and thereby, also, displays his ignorance, because music in the United States, thanks to himself and hundreds of other Ger-

mans, Italians, Frenchmen, and, let us say, to some Americans, is not all ragtime, as he insinuates, even if he does not deliberately say so.

But Dr. Muck reaches the climax when he boldly declares that he does not believe in "popular music." How about popular German music? How about the folk song, which is, really, the basis of all music? Has not the music of Beethoven, of Mozart, of Wagner, of Verdi, of Puccini become "popular"? If Dr. Muck does not think so let him inquire of the music publishers and talking-machine people.

But it is rather with his dictum that as America has never had a childhood it can never hope to produce music of the type possessed by the Old World, that I want to deal.

This is as much as to say that the ten to twelve millions of Germans, or those of German descent who are in this country, all lost their love of music, their musical knowledge and culture, when they landed on our shores.

Is there something blighting in American citizenship?

How about the millions of Italians who have come here, the tens of thousands of Frenchmen, Scandinavians and others, not to speak of the traveled, educated Americans?

The trouble with Dr. Muck is that with all his knowledge of music, he has no knowledge of men, of nations, and takes the little, narrow view of the pedantic musician in Berlin, who, to save his own bacon, tells his pupils that there is no music outside the concert halls and schools in that music-ridden city where, to tell the truth, they make some very good music, and a devil of a lot that is pretty rotten, as anybody knows who has been to some of their concerts.

If there is no real love for good music, no such thing as musical culture, in this country, how is it that Dr. Muck gets ten times as much money here as he ever got in Europe?

How is it that he gets the crowded and appreciative audiences, not only in Boston, but in the various cities that he visits?—and all to hear the highest class of music!

Let me ask Dr. Muck another question: Have all the great artists, singers, players, foreign and American, have all the great orchestras not only given performances in the big cities but traveled all over the country for years and years—for nothing?

And here is another poser for our would-be Know-It-All: How is it that the American musical industries lead the world in quantity and quality, if we are a nation given over to ragtime?

Why do we make the best pianos, harps, band instruments, reed organs, church organs? Could we have done so if there had been no market for them?

Why have we evolved the finest mechanical instruments, if we are in the condition of musical darkness which he wishes us to believe?

Let Dr. Muck spend a little time informing himself. Let him learn something of the great musical organizations that there are in this country. Let him go and hear some of our church music. Let him hear some of the oratorios that are given. Let him hear some of the chamber music that is given. Let him go and hear some of the German opera that is given at the Metropolitan—by the bye, a great deal better than it is given in Berlin.

Finally, let him study some of the works of the much-derided American composers, before, with a cool assurance, with an insolent sense of supercilious superiority, he undertakes to speak of a nation which has given him more appreciation than he ever had in his life before.

\* \* \*

Glad, indeed, was I, to see Henry T. Finck, in the *Evening Post*, take up the heavy and uninteresting program, with one or two exceptions, to which Harold Bauer treated his audience, the other afternoon, at Aeolian Hall.

As Mr. Finck truly says, Bach's "Italian Concerto," Schumann's "Kreisleriana," and the Beethoven Sonata, Op. 106, are scarcely, even with some Chopin pieces, and Liszt's "Mephisto Waltz," a program to entertain, as well as instruct, an audience.

Why do some of the best artists, and even some of our conductors, make up programs which wear out an audience's patience, even when that audience is largely composed of cultured music lovers?

What is the reason?

I think it can be found in the fact that such artists and conductors do not care a snap of the fingers for an audience, and are so self-centered that they select pieces that are often nothing more than an opportunity to exhibit their own particular talent, or an opportunity to exhibit their marvelous technic.

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES—NO. 3



Ignace Paderewski, who is selling dolls and playing the piano—as only he can—to raise money for his starving fellow countrymen in Poland.

Of the great purpose of music in our human life they know little, and they generally care less.

And it is curious that the moment anyone ventures any criticism of such programs they are met with the sneer: "Oh, I suppose you would wish us to play popular music!"

No, gentlemen—not popular music, but you need not dose us with compositions which, if they had any but the great names which are attached to them, would have long been dead.

\* \* \*

Incidentally let me ask Mr. Finck, for whom, you know, I have a very great respect, why he goes out of his way to say hard things about Pasquale Amato? Can he never forget Maurice Renaud?

In his review of the third performance this season of Saint-Saëns's "Samson and Delilah," Finck, alone of the critics, spoke disparagingly of the distinguished Italian baritone.

On the whole, I find myself pretty much in agreement with Mr. Finck's criticism, which is generally not only just but informing, but here I must take decided issue with it.

Amato, season after season, has shown not only that he is the possessor of a magnificent voice, which, it may be, at times, he uses with too much explosive effect—but that he is an artist to his finger tips.

Each character he represents, whether it be in "Ballo in Maschera," or "Cavalleria," or in "Aida," or in "Carmen" is as clear-cut and distinct as a cameo.

And there is a vitality to his performance which some other artists might envy—perhaps they do!

Anyway, when it comes to the popular verdict Amato has that all the time—and don't you forget it!

Those who recall his reception, after he has delivered the Prologue to "Pagliacci," or after his Third Act in "Ballo in Maschera," need have no doubt as to the high place he holds in the public estimation, or as to the warmth of the affection with which opera-goers regard him.

And the best proof of this is that

Amato has been received on his various concert tours with enthusiasm and has had overcrowded houses.

\* \* \*

Some of the opera singers in the Chicago Opera Company have broken out in a protest against the claque. Mme. Melba was the first to expose the fact that she had been approached several times by the leader of the claque. And she has been followed by Amedeo Bassi, the Italian tenor.

The price named was understood to be seventy-five dollars for a performance and a large number of gallery tickets. Ten recalls were guaranteed.

The claque, as you know, is an old European institution, and, to be fair, many of the artists like it, especially when it is intelligently led. In fact, the leaders of the claque at the Vienna and Paris opera almost hold the reputations of artists in their hands.

The point made by the artists who like the claque is that it knows when to start the applause. Furthermore, that it is very hard for an artist, even when he feels that his efforts are being appreciated, to go on singing "without a hand."

It was, I believe, the tenor, Stagno, who was one of the first to institute the claque, which he did on very astute lines.

He engaged some forty men, divided into two bands, one of thirty who were instructed to applaud, and the other of ten, who were instructed to hiss. When the applause started, so did the hissing.

Then the public took a hand, and the result was a beautiful and uproarious row and racket—and the reputation of the singer, as well as the success of the performance, was assured.

It is said that Stagno's secretary adopted the same policy when with Tita Ruffo, the noted baritone, he was in Buenos Aires. Somehow it didn't work. The management, which engaged Ruffo at a tremendous salary, saw themselves on the verge of bankruptcy, when they secured Enrico Caruso, who at that time was not getting in a week what he now gets for a single performance.

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

Caruso made good, of course, and so saved the season. Thus he helped the management to pay Tita Ruffo, whom all baritones love, because he raised the price of the services of the baritone to a height never before known, and virtually put them on a level with those of the tenor of the day.

Riccardo Martin has at last attained the height of his ambition, namely, to secure not only national but international notice.

How did he do it?

Through an Associated Press dispatch which announced that he was dead!

It happened thus:

He was scheduled to appear last Sunday night with Pavlowa and John Philip Sousa's Band at the concert at the Hippodrome.

Having a very bad cold, he could not materialize, but somehow or other the message he sent did not reach the Hippodrome, and his place was taken by Orville Harrold.

The report spread through the house that he was dead, and before it could be verified it reached the papers, and the dispatch was sent out.

Meantime, it may interest you to know that the following conversation took place between a representative of the Hippodrome and Mr. Martin, whom he finally located:

Voice—Who is this?

Martin—This is Riccardo Martin.

Voice—Are you dead?

Martin—No! This is not hell! This is Atlantic City!

Voice—Why did you not come to the Hippodrome Concert to-night?

Martin—Because I had a bad code in my head. Maybe you can hear how bad my code is, over the 'phone.

Voice—I believe the report has been given to the press that you are dead.

Martin—Don't stob it! I would much like to read my obituary in all the babers, and hear what the boys have got to say about me. Please don't stob it!

And this is how Martin, as I said, secured the ambition of his life.

If you don't know it any other way, you might know that this was the holiday time of good will on earth, for did not J. Frank Aldrich, the ex-congressman from Illinois, give a Christmas tea and musicale in honor of Mme. Marizka Aldrich, prima donna of the Metropolitan Opera Company, who divorced him two months ago.

Their children and forty of their friends came to celebrate, as if nothing had happened.

The ex-congressman was surprised that the affair got out.

Meantime, it gave the daily and evening papers an opportunity for half a column of gossip, and to announce to the public that Mr. Aldrich "is white-haired and distinguished in appearance."

They also, furthermore, informed the public that "he and Madame had often had dinner and seen the children together since 'the little affair.'"

And it was further explained to an eager public that "the greeting between the two was without the least restraint, and the face of the singer was beaming with happiness."

Later, when Mme. Aldrich sang some beautiful songs, we are informed that "her husband sat near her and led the applause."

It is not every divorcée who can secure an ex-husband to lead the claque!

Among the chief difficulties which the foreign artists, and especially the Italians, have to encounter in New York, is not alone the climate, but the question of living.

True, there are a number of Italian restaurants, where they can get their beloved spaghetti and other dishes grateful to the Neapolitan palate.

But when the artist is here with wife and family it is a serious question. And thus it happened that some years ago the noble Carus decided, when in New York, with the mother of his children, that he would go into housekeeping, hire a good Italian cook, and thus life would be more comfortable.

For this purpose he rented a house on Fifty-seventh Street, near Central Park, installed a magnificent major domo by the name of Giuseppe, and started in.

For days all kinds of packages and boxes arrived from the various Italian grocery and other stores.

When he had gone thus far the illustrious tenor reflected that, after all, what was the use—if he had to eat the cold-storage poultry common in this country, accustomed as he was, in his own, to go out, shoot a chicken and eat it for dinner.

So he instructed Giuseppe to invest in a colony of fowls. That night, when he came home, the back yard of the house in that fashionable quarter contained forty fine hens.

As Caruso observed the hens, while he smoked a cigarette, being a man very simpatico when it comes to the ladies, it occurred to him that they might be "lonesome."

So he whispered directions to Giuseppe, who next day turned up with a tremendous three-foot rooster, who the moment he saw the colony of forty blushing maidens in the yard, flapped his wings thrice and set up a crow that was heard across the park as far as the mansion of Otto H. Kahn, the débonnair chairman of the Board of Directors of the Metropolitan Opera Company.

The rooster crowed so well and so often that it was suggested he be christened "Caruso secondo."

"But he 'ave no mezza voce," protested the great Carus; "he crow everythin' fortissimo!"

Nevertheless, with Chianti, the rooster was baptized "Caruso secondo."

He crowed at the appointed hours during the night, which did not disturb the great tenor. He sleeps soundly. But it did disturb the neighbors, who complained to the police, with the result that the captain of the precinct sent Sergeant Rafferty down with these instructions:

"Tell those Dagoes over there to eliminate that rooster, or they will have trouble with the polis' and the Health Board."

Thus it was that Rafferty went down, rang the bell, met Giuseppe, to whom he said:

"The neighbors has complained of the rooster and chickens in the back yard, which is agin' the law. Ye'll have to decapitate that rooster an' ate 'im, accordin' to the city ordinances; otherwise ye'll have trouble!"

"Si, Signor," said Giuseppe, who hummed "Una furtiva lagrima" as he thought it would be his sad duty to decapitate il Secondo.

That night, according to custom, Caruso sat at the head of the table with his friends about him, among whom was Antonio Scotti, the distinguished baritone.

They had a fine minestra, followed by a glorious dish of spaghetti, and then a fowl appeared decorated with flowers and resting on a bed of risotto. Such a fowl! Such a size! Caruso enjoyed his share, and pronounced him per San Gennaro, the patron saint of the Neapolitans, to be the finest bird he had ever eaten.

However, he noticed that the company did not share his enthusiasm, but seemed sad, and that they all wore mourning rosettes.

"Per che?" asked the great Carus.

Then it suddenly flashed upon him that he had not heard il Secondo since he came in. He looked around. A terrible thought struck him, as he asked after the health of il Secondo.

"E morto!" said Scotti, as he used his napkin with the elegance that has made his Scarpa famous. "E decapitato e mangiato!" That is, "He has been eat!"

"Sangue di Dio!" roared Caruso, as he sang "Io son dis-ono-ra-a-to!" from "Aida."

At this moment a tremendous crow broke out, seemingly from the center of Caruso's interior. Like all Italians, being very religious and also superstitious, he promptly crossed himself and put out two fingers of his right hand to avoid the Evil Eye. Could it be possible that the soul of the defunct il Secondo had come to torture him? He had heard of such things.

But it was, after all, a joke of Antonio Scotti's, who, as you know, is a most experienced ventriloquist.

Then it was voted that, in honor of the defunct, his bones be gathered together, with the remains of the risotto, and that they should be carefully interred in the rear of the garden, which was duly accomplished with proper ceremonies and libations of chianti.

A mausoleum was built over the remains, with a cartoon of the deceased il Secondo, executed with unerring accuracy by Gianni Viafora, the renowned caricaturist.

And to this day, if the people who now inhabit the house will go down to the end of the back yard they will, no doubt, find the tomb of Caruso secondo, with the inscription:

IN MEMORIAM

CARUSO SECONDO.

La sua vita fu breve ma utile.

R.I.P.

It illustrates the difficulties the Italian artists have of keeping house in Little Old New York.

"Se non è vero è ben trovato!" says your

MEPHISTO.

THE ART SUPPLEMENT  
KNEISEL QUARTET

FEW musical organizations have contributed to the musical advance of this country, as has the Kneisel Quartet, one of the significant factors in the development of musical appreciation throughout the length and breadth of the United States. Founded in Boston by Henry L. Higginson, in November, 1885, Franz Kneisel, then concertmaster of the Boston Symphony Orchestra, set out to spread the gospel of chamber music in America. There had been some work along these lines done before him, Theodore Thomas having labored in the realm of chamber music as well as in the orchestral field. But it had not been carried far; in short, the efforts made before the Kneisel Quartet had not been extensive.

In the thirty or more years that this splendid ensemble has been before the public it has worked consistently for the uplift in music; it has preached Beethoven and Brahms to thousands and made them love the masters; it has introduced many of the important novelties by contemporary composers. It has stood for the traditions of the masters, strong classical adherence, yet with it a sympathetic leaning toward the new. The personnel has been changed several times, only Messrs. Kneisel and Svecenski remaining of the original Kneisel Quartet. To-day the quartet is composed of Franz Kneisel, first violin; Hans Letz, second violin; Louis Svecenski, viola, and Willem Willeke, violoncello.

## Carlisle (Pa.) Hears Local Artists in Piano Recital

CARLISLE, PA., Dec. 27.—One of the most notable concerts given in Carlisle, and which drew a large audience of the musically discriminating, took place Monday evening, Dec. 20, when Constance Rulison and Newell Albright appeared in a recital for two pianos. The program contained admirable selections from two-piano literature, including the Bach Concerto in C Minor, the Schumann Andante and Variations, the Sonata in C, Mozart-Grieg and Arensky's Suite, Op. 15, played with nice discrimination of tonal values, and intelligent sensing of the demands of the difficult compositions given.

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"The soloists did exceptional work. Miss Esther E. Dale, a member of the Smith College faculty, sang with confidence, showing ample power and a beauty of voice. Her rendering of 'Rejoice Greatly' was particularly brilliant."

Springfield Daily Republican,  
Dec. 20, 1915.

"The soloists were remarkable. Miss Dale of Smith College, soprano, in her rendering of 'I Know that my Redeemer liveth' achieved an artistic success."

Springfield Union, Dec. 20, 1915.

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December 31—Mrs. Hughes and Mrs. Sanders's series at the Hotel Statler, Cleveland.

January 14—The Tuesday Musicale Concert Series, Rochester.

January 15—Soloist Young People's Concert, N. Y. Philharmonic.

February 24, 25—Soloist, N. Y. Philharmonic Orchestra, Carnegie Hall.

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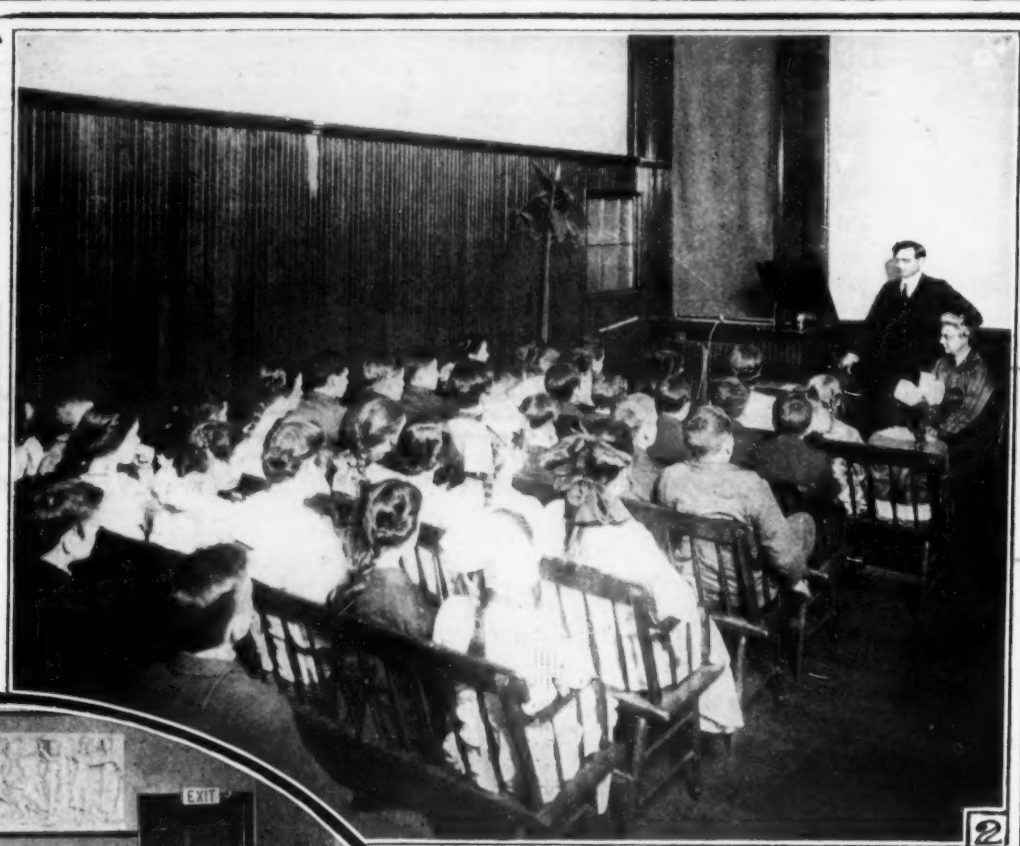
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## MOLDING MUSICAL TASTE IN BOSTON SCHOOLS



Vast Strides Being Made Under John A. Shea, Acting Musical Director, and Franklin P. Dyer, Superintendent of Boston's Public School System, Toward Perfecting Pupils in Appreciation of Music and Familiarity with Works and Lives of the Great Masters

BOSTON, Dec. 22.—Judging from the thorough manner in which music is being taught in the public schools, Boston is destined to hold its prestige for generations to come as a center of musical interest. The man at the head of Boston's public school music is John A. Shea, an organist and educator with a national reputation. Under his leadership notable progress is being made in perfecting pupils in vocal and instrumental music and in musical appreciation. In his work Mr. Shea has the earnest co-operation of Franklin P. Dyer, superintendent of schools, who gives practical manifestations of his belief that musical appreciation is one of the vital factors in a well-rounded education.

Every aid which modern science has supplied is being utilized to further musical interest, and in this field the phonograph has played an important part. First used as a means of amusement, its possibilities were soon recognized by educators, and pressed into service. In the musical appreciation classes of the Boston schools there are talks given on works of the great masters, and parts of operas composed by them are reproduced. The classes include study of the lives of the great composers and the entire structure of one or more of their most notable works.

### Praise Campaign of John C. Freund

Boston teachers give unstinted praise to the work which John C. Freund, editor of *MUSICAL AMERICA*, is doing in his campaign for larger appreciation of music, and of American composers and artists, which is having an appreciable effect, they say, on the rapidly increasing interest in music generally.

This interest in music and its more

No. 1—Class at the Girls' Latin School, Fenway; Grant Drake, Director of Music, at the Piano. No. 2—Harvard School, Charlestown, Headmaster, J. B. Egan, and Master's Assistant, Caroline E. Gary, at Musical Appreciation Class, with Phonograph. No. 3—Lawrence School, South Boston, Eighth Grade Boys Sing from Memory to the Accompaniment of Eileen V. Driscoll. At the Right, Bertha F. Murray

classic phases is being fostered in the Boston schools in many ways. An illuminating insight is gained by the visitor who drops in casually at one of the schools during musical appreciation classes. At the Harvard School, Charlestown, recently visited in this manner for *MUSICAL AMERICA*, Headmaster Joseph B. Egan, with his assistant, Caroline E. Gary, was conducting classes in musical appreciation. The opera, "William Tell," was being studied, and pupils were called on at random to explain the plot of the masterpiece. Other pupils gave an epitome of the composer's life. This was followed by the playing of the "Overture." Later in the afternoon the class heard the singing of Gounod's "Ave Maria," as sung by Mme. Marie Rapold, accompanied by Albert Spalding on the violin. A short talk on the composition, the composer and the artists was given by Mr. Egan.

One of the interesting visits made by the *MUSICAL AMERICA* representative was to the Lawrence School, of South Boston, where James H. Gormley is principal. In one of accompanying pictures is shown a class of lads that sing perfectly from sight and memory. Their voices have been trained by Ellen V. Driscoll, who is seen at the piano.

The Girls' Latin School, at Fenway, is here depicted with a large class at its

regular lessons under the leadership of Grant Drake. The picture shows Mr. Drake directing a rather advanced vocal piece.

### Pupils Select Good Music

Mr. Egan, of the Harvard School, has made an interesting study of pupils' tastes and says that they much prefer classical music to popular. At the beginning of study the pupils usually preferred the lighter music, but were rapidly won over to the classic, so that today their tastes turn toward the latter. Popular pieces are used occasionally, by way of contrast and to precede some of the heavier bits from the great masters.

Henry B. Hall, headmaster of the John Winthrop School, Dorchester, is a firm believer in the use of the phonograph

for bringing classical music to the attention of students. He has heard almost every opera of importance for a generation back, and explains each piece in detail to his classes, encouraging to the utmost their interest in the great operas, composers and artists. Mr. Hall's collection of records of the best music, represents an expenditure totalling \$2,000, one of the largest individual collections owned in the country.

### Many Phonographs Used

Perhaps in no other educational center has the phonograph been put to such practical use as in the Boston schools, where more than two hundred are in daily use. The authorities have been lavish in providing musical instruments to aid the work of the instructors, and pianos of standard make are everywhere seen, but it is the phonograph which is recognized as one of the greatest aids in making the great works of the masters known to thousands of impressionable young minds, that are in this manner gaining a sense of musical values and learning to appreciate the fine things which the world of music offers.

### Values "Musical America" Most of All!

To the Editor of *MUSICAL AMERICA*:

We were taking five papers devoted to music, when I suggested getting your *MUSICAL AMERICA* for my husband. He thought it hardly worth while, as he could not get time to read the others, but now he values *MUSICAL AMERICA* most of all. As he teaches Musical Appreciation in four high schools here, he naturally wishes to know what is going on elsewhere along that line. During the Educational Convention held here in November last, much of the matter in your columns was used to advantage.

Thanks for the help thus afforded.

Sincerely,

LAURA W. WATSON, A.A.G.O.

(Mrs. Leslie F. W.)

Richmond, Va., Dec. 22, 1915.



## Bechtel Alcock

TENOR

"His singing displayed great power and delicate beauty of expression and taste."

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## MME. AMY SHERWIN HERE FROM LONDON

Singing Teacher Comes to Visit  
Family—Brings New Vocal  
Discovery

Mme. Amy Sherwin, the prominent London voice teacher, arrived in New York on Dec. 28, on the steamer New York to visit her husband, Hugo Goerlitz, and her son, Louis Sherwin, dramatic editor of the *Globe*.

Mme. Sherwin is well known in this country. During the days of Dr. Leopold Damrosch and Theodore Thomas she created the part of *Marguerite* in "The Damnation of Faust," which was given at Steinway Hall, then the leading concert hall in New York, on twenty consecutive evenings, Sundays excepted. Mme. Sherwin jumped into prominence

by replacing Mme. Albani at the Cincinnati May Festival in 1881, and after that was continuously identified with the great concerts given by both Dr. Damrosch and Theodore Thomas.

One of her recent exploitations was the now famous young English singer, Stella Carol, who was coming over to the United States on the ill-fated *Arabic*, but returned to England after having been wrecked. Mme. Sherwin brought with her from England her latest vocal discovery, Olga Seymour, who is said to be a young soprano of most brilliant attainments. She is only fifteen years of age.

Mme. Sherwin is a native of Tasmania, and her earliest experience in the musical world was her singing of "Son-nambula" and "Lucia" with the Simonson Opera Company. (Mr. Simonson was Mme. Alda's grandfather.) Mme. Sherwin has toured the entire world with an opera company of her own, being over three years on the way, giving operatic performances even as far as Tokio. After her return from this world's trip she sang for a season in grand opera in Berlin and subsequently at Covent Garden and Drury Lane, London.

Of late years Mme. Sherwin has been giving lectures on voice training, illustrating her lectures by excerpts from popular compositions and introducing young and promising artists at the same time.

### GIVE WELL-DEvised PROGRAM

Students of New England Conservatory  
Appear to Advantage

Members of the Senior Class of the New England Conservatory of Music presented a varied program in Jordan Hall, Boston, Monday evening, Dec. 20, in a concert, which was the first of a series to be given by the class during the year. Those taking part showed themselves at ease before the audience and gave artistic interpretations of the works played. The following program was presented:

Allegro from the Second Organ Symphony, Vierne; W. Lawrence Cook; Nocturne in B Major, Op. 62, No. 1, Chopin, Lois M. Brader; "Minnelied," Brahms, "Wiegenlied," Strauss; Mary W. Crawford; Ballade in G Minor, Op. 24, Grieg, Leland A. Coon; Minuet and Gavotte, Varacini; "En Bateau," Debussy (for the violin); A. Lucile Butler; aria from "Xerxes," "Ombra mai fu," Handel, Marie G. O'Connell, organ, Mr. Cook, violin, Miss Butler; "Waldestrauchen," Liszt, Vernice Gay; Toccata in F Major (for the organ), Faulkes, Herbert R. Boardman.

At the Liszt School of Music, Dr. and Mrs. James M. Tracy, directors, Denver, Col., on Dec. 10, were held the graduating exercises of Mrs. Frances E. Ferris Station, pianist, who played, on this occasion, works by Liszt, Chopin, Mozart, Moszkowski and Beethoven. She was assisted by J. Frederick Lampe, tenor; Mildred Layton, accompanist, and Mrs. Tracy, pianist. The other class exercises have been postponed until January.

A band has been organized among the employees of the Pullman Motor Car Company, York, Pa., with W. H. Eberle as director.

## MUSICAL EVENTS AT DALLAS MANIFOLD

Large Audiences Greet Fanning  
and McCormack—Resident  
Artists Heard

DALLAS, TEX., Dec. 21.—Never in the history of Dallas has there been so much musical activity or such interest in the different offerings as this season has evidenced. Cecil Fanning, the American baritone, made his appearance here under the auspices of the University of Dallas Club in a brilliant program, which included arias from epoch-making operas and a delightful group of old French, English and Gaelic folk-songs. H. B. Turpin was a superb accompanist.

On Dec. 7 the Schubert Club presented John McCormack, the famous tenor, who delighted an audience that overflowed every available bit of space in

the Dallas Opera House. Donald McBeath was the assisting artist and Edwin Schnieder, at the piano, provided accompaniments of high artistic merit.

Mrs. Carrie Louise Dunning of Buffalo, N. Y., was in Dallas recently giving a series of talks on music, which were heard by a large class.

The Oratoric Society, under the direction of Mrs. J. H. Cassidy, organist, gave a pleasing recital. An assisting quartet was composed of Mrs. R. H. Morten, Mrs. Harry Ard, Walter Emerson and Martin Powers.

The Wednesday Morning Choral Club, Mrs. Maurice Folsom Wynne, conductor, has given a couple of concerts since the opening of the club season.

A splendid program was given in the Dallas Opera House by Hans Richard, director of the piano department, Kidd-Key College, Sherman, Tex. Mr. Richard also has a studio here. He possesses fine style and splendid technique. The recital was complimentary to the alumnae of the college. E. D. B.

Vera Ellis, a former student at the Peabody Institute, Baltimore, is teaching successfully a large class of piano pupils at Galveston, Tex.



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## PHILADELPHIA HEARS "THE MASKED BALL"

Ovation Given Caruso and Amato  
In Brilliant Revival of  
Verdi Opera

PHILADELPHIA, PA., Dec. 22.—Local opera-goers came in for a real treat at the Metropolitan last evening, when the Metropolitan Opera Company of New York revived Verdi's "Un Ballo in Maschera" at its fifth presentation of the season. The performance gave lovers of the old-time operas something very much to their liking, after the brilliant modernisms of Richard Strauss, in "Rosenkavalier," a week ago, and even the persons present whose up-to-date-ness caused them to speak of Verdi as "old fashioned," were compelled to capitulate to his melodious charm as presented last night.

This was due, perhaps, not so much to the opera itself as to the manner in which it was interpreted, particularly by the two male stars of the cast—Caruso and Amato. Caruso was in perfect voice as *Riccardo*, and it might with truth be said that never has he sung more gloriously in Philadelphia. The sincerity, the refinement and the artistic poise and appreciation that mark his work now were not equalled in the past years.

Great as was Caruso's success last evening, however, he was compelled to yield first place to Amato. It was almost an "Amato night," in fact. While this splendid baritone frequently has taken a Philadelphia audience by storm with his magnificent singing, the ovation that he received last evening was unusual. It was after his superb delivery of *Renato's* soliloquy, "O dolcezza perduta," in the fourth act, that his delighted listeners literally went into ecstasies of applause. Then, when he had been out several times with the other principals, at the end of the act, he was compelled finally to make his appearance alone and bow his acknowledgments.

The other members of the cast were Melanie Kurt, who sang the part of *Amelia* with dramatic fervor and feeling; Edith Mason, a pretty and dainty *page*, whose light soprano ran with facility through the florid measures of her rôle; Maria Duchene, who made the most of her full, rich, high tones, as *Ulrica*, and Reschiglian, Rothier and De Segurora, in comparatively small parts very well done. Mr. Polacco was the conductor and the splendid manner in which he handled the orchestra, with the excellent work of the chorus in the spirited ensembles, did much to heighten the success of the beautifully staged performance.

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## Mother and Children Form Unique Group in Concerts



Photo by Garo, Boston.

Mrs. Bertha Cushing Child, Her Daughter, Mary, and Twin Sons, Paul and Charles, Who Are Appearing This Season in Concert Programs Arranged by the Mother

BOSTON, MASS., Dec. 18.—A combination of talent both interesting and unusual, is that of Bertha Cushing Child, the well-known contralto of this city, and her attractive children. Mrs. Child, with her daughter, Mary, who is a promising young pianist, and the twin sons, Paul and Charles, violinist and cellist of unmistakable talents, is presenting a program this season that is decidedly artistic as well as novel. Mrs. Child, who has earned a distinguished position by her artistry in song and rich contralto voice, arranges the program, in which she appears as soloist, the children in trios and mother and children in ensemble.

### Spartanburg Students Give an American Program

SPARTANBURG, S. C., Dec. 16.—The voice pupils of Mrs. A. G. Blotcky gave a Christmas recital at her studio recently, the program being made up of American compositions. The students appearing were Kate McLeod, Ethel Greenwald, Millicent Blackman, Mary Andrews, Edna Shockley, Lulu Page, Perrin Morgan, Irvin Magness, Maury Pearson, Charles Shockley, Josephine Cohen and Mrs. R. Tull. J. R. D. J.

### Dana Hall, at Warren, Ohio, Presents Orchestra Program

WARREN, OHIO, Dec. 20.—The largest audience of the season greeted the Dana Hall Orchestra that appeared in the weekly program, given Dec. 16, under the leadership of Michael Banner. The program, which was ably presented throughout, was as follows:

Overture, "Ipegenia In Aulis," Gluck; Two Gavottes from the D Major Overture, Bach; Quartet in G Major, No. 14, Mozart; Air from the Suite in D, Wilhelmj.

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## HARTFORD ORCHESTRA OPENS ITS SEASON

Enthusiasm Greets Harold Bauer,  
Soloist—Prutting Work  
Heard

HARTFORD, CONN., Dec. 21.—The Hartford Philharmonic Orchestra, with Robert H. Prutting, conductor, and Harold Bauer, soloist, gave its first concert of the season in Parson's Theater, Nov. 30. A large and most enthusiastic audience greeted the orchestra at both the evening concert and public rehearsal in the afternoon. At all times Mr. Prutting had his players under perfect control, and fine ambition and musicianly spirit was in evidence throughout the concert. The program comprised the Beethoven Symphony No. 7, the Nicolai Overture to "The Merry Wives of Windsor," the Schumann concerto for piano and orchestra and the Chabrier Rhapsodie, "España." Mr. Bauer's playing aroused the greatest enthusiasm and, responding to long continued applause, he played the beautiful D Flat Etude by Liszt.

The Choral Club, Hartford's male chorus, Ralph L. Baldwin, conductor, gave its first concert of the season in Foot Guard Hall, Dec. 10. The soloist was Arthur Middleton, baritone of the Metropolitan Opera Company. The audience was large and appreciative. The interesting feature of the evening was the first public performance of "The American Flag," a prize composition by Robert H. Prutting.

The Boston Symphony Orchestra gave its second concert of the season in Parson's Theater, Dec. 13. The soloist was Laeta Hartley, pianist. Owing to the extremely stormy night, the audience was small, but unusually appreciative. This concert was under the local management of Gallup and Alfred.

Christine Burnham, pianist, of Hartford, former pupil of Rafael Joseffy, appeared in a recent recital at Unity Hall. There was a good-sized and notably appreciative audience. In the Andantino of the Schumann Sonata, in the "Nachstück" by the same composer (played as an encore), and in the Wagner-Liszt "Isolde's Liebestod," Miss Burnham disclosed poetic insight and feeling, appealing and beautiful, faithful to the spirit of the respective compositions, yet expressed in an idiom quite the player's own. T. E. C.

### Local Musicians Perform "Pinafore" in Huntington, W. Va.

HUNTINGTON, W. VA., Dec. 16.—A praiseworthy production of "Pinafore" was given at the Hippodrome by a chorus and principals made up almost entirely of local musicians. Gordon S. Batelle, who sang *Ralph Rackstraw's* part, was the only singer recruited from another city. The ensemble work had points of excellence and the soloists, Helene Hackworth (*Josephine*), Julia Morris (*Buttercup*), H. A. Davidson (*Captain Corcoran*), Randal Reynolds (*Dick Dade*), and Catherine Enslow (*Hebe*), sang and acted creditably. Larry Ross, who directed, deserves praise.

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## AMERICAN'S RECITAL A NOTABLE VIENNA EVENT

Alfred Piccaver Arouses Tumult of Applause by His Beautiful Singing—Concerts by Buda-Pesth Orchestra One of the Season's Sensations—A Program Devoted to Hungarian Music—Weingartner Presents Own Compositions in Sonata Recital

VIENNA, Nov. 18.—A notable event of last week was the concert given by the American singer, Alfred Piccaver, a pronounced favorite in Vienna, on the evening of Nov. 11, for the benefit of the Red Cross hospital division in the quaint building of the Society of Painters, calling itself "Secession." The large hall of the Konzerthaus was filled to its utmost capacity when the orchestra of the Concertverein, under Bernhard Tittel of the Hofoper, opened the concert with a spirited rendering of the overture to "Cosi fan tutte," and then accompanied the popular tenor in his first number, the aria from the same opera, "Odem der Liebe," given with beautiful feeling in that sweet voice said to be so much like Caruso's.

Thereupon followed songs by Brahms and Strauss, in which Mr. Piccaver gave evidence of his art as *Lieder-singer* also, and in which the piano accompaniment was played by Oscar Dachs with sympathetic understanding. After these, opera again held sway and selections from Boieldieu's "Dame Blanche," from "Manon" and from "L'Africaine" gave the artist occasion for displaying all the possibilities of his well trained voice. It goes without saying that, after the last number on the program, the audience insistently demanded more, the clapping rising to a veritable hurricane of applause each time the singer reappeared with his accompanist, which meant another and yet another song. Many beautiful floral tokens of regard gradually filled the stage as the evening proceeded, a particularly appropriate piece being a large cross of red roses on a bank of white. A specially welcome gift to the singer was a huge album containing twelve etchings by painters of the "Secession," which was handed to Mr. Piccaver by three convalescent soldiers in their field gray uniforms. This was the tenor's last appearance in Vienna

before setting out on an extended concert tour in neutral countries.

For vocal music, Vienna now harbors within its gates Aglaja Orgeni, whose name, when formation of voice is discussed, is coupled with that of Jean de Reszke and ranks among the first in that field of instruction. Mme. Orgeni, who was a pupil of the famous Viardot-Garcia, sang with great success in the foremost capitals of Europe and was still in full possession of her beautiful voice when she followed a call to the Conservatory at Dresden, swayed by the desire to settle permanently in a home, weary of the constant change of scene and place that an artist's life entails. Reasons of a private nature have induced her removal to Vienna. Mme. Orgeni is an Austrian by birth. No less than forty pupils have followed her here from Dresden. There is scarcely an operatic stage in Europe that has not had among its company pupils of hers, including Americans, of whom I may mention Edyth Walker, Maude Fay and Edna de Lima.

### A Musical Sensation

The musical sensation of last week was a first visit to Vienna of the Buda-Pesth Philharmonic Orchestra for two concerts on successive evenings, Nov. 8 and 9, for the benefit of the Austrian and Hungarian war fund. This visit followed upon the initiative of the Concert Management Hugo Heller, a recently established concern. A brilliant assemblage filled the large hall of the Konzerthaus on both occasions, and the welcome given the Hungarian visitors was cordial in the extreme.

When the clapping of hands subsided, Stephan Kerner, now for fifteen years conductor of this musical body, led his men in the Austrian and Hungarian national anthems. There followed Beethoven's "Leonore" Overture and Strauss's "Till Eulenspiegel," wonderfully well brought out. These performances assured the success of the orchestra and the following numbers, the Goldmark E Minor Scherzo, played with delicacy of shading, and the Brahms Sym-

phony in E Minor, were received with equal favor. As interlude to these orchestral numbers, Beethoven's cycle of songs, "An die ferne Geliebte," were sung by Frau Anna Medek of the Buda-Pesth Royal Opera in her warm and well trained mezzo-soprano with great feeling. At the close of the concert a wreath of laurels was tendered their Buda-Pesth colleagues by the Philharmonic Orchestra of Vienna.

The second concert was devoted altogether to Hungarian compositions and national music. The opening number, Franz Erkel's "Festouverture," written for the celebration of the fiftieth anniversary of the Buda-Pesth National Theater, is a well constructed and melodious work adapted to its purpose. The second number, the "Vorspiel" to an opera entitled "Toldi's Liebe," by Michalovich, was, like the former production, conducted by Stefan Kerner, whose excellent qualities showed even more plainly on this second evening. For the third number, "Rakoczy's Death," the composer, Count Geza Zichy, ascended the conductor's stand. Count Zichy has gained wide fame as a pianist of great virtuosity, despite his being bereft of his right arm. The composition under review is the closing scene of his Rakoczy Trilogy, and employs motives from the Rakoczy song woven into splendid orchestral harmonies and imbued with a deep pathos.

### Von Vecsey's Fine Playing

The sensation of the evening was Franz von Vecsey's marvelous performance of Hubay's Violin Concerto, the composer conducting. Jenö von Hubay is well known in America also as teacher of the violin, and none better fitted than he to write a composition for this instrument which, though bristling with difficulties, is playable throughout. And how to play it, none better fitted than his pupil, the child prodigy of no distant date now grown into young manhood. To the hurricane of applause that followed, von Vecsey responded with the Paganini Variations.

The succeeding number was Butte-

kay's symphonic work, "Die Störenfriede" ("The Rioters"), descriptive music after the ballad by Aranyi Janos, in which noisy guests at an inn, where they have drunk the night through, on Whitsunday morning, heedless of the bells that summon to divine service, clamor for a fiddler that they may indulge their mad desire to dance. The call is responded to by the devil himself to whose fiddling they must dance nilly willy, not able to desist upon the entreaties of those who would save them, and must go capering after him into the abyss of hell, well depicted in the mad whirl of a Hungarian *csardas*. A Suite by Bela Bartok of the modern Hungarian school formed the conclusion of this most interesting evening.

### Weingartner Concerts

On the Sunday immediately preceding these concerts the first of those of the Vienna Philharmonic took place at the customary noon hour in the large hall of the Musik Verein, Felix Weingartner conducting. The preceding evening, in the middle hall of the Konzerthaus, the popular conductor presented compositions of his own, sonatas for piano and violin, with himself at the former (and a delightful player he proved), and the youthful violinist, Sigmund Feuermann, as partner. The sonatas are from Weingartner's Op. 42. The first of them in D Major may be fittingly described by the designation "Arioso Antico" prefixed to the lovely *adagio* movement, reminiscent as it is in style of the older composers. The second, in F sharp minor, is a melodious work with a rhythmical dance movement as one of its especially attractive points. Both are most gracefully treated and sympathetic in tone, and left a very favorable impression. Young Feuermann was an able second, and in a solo number, Bach's Chaconne, displayed the resources of his remarkable technique.

Yesterday came the news, not entirely unexpected, yet a shock nevertheless, of the death of Theodor Leschetizky in Dresden, where he was on a visit to his son. I saw him last in June at the examination in his villa of the pupils of his first assistant, Frau Malvine Bree, and he then seemed still so imbued with life and spirits, despite his failing eyesight, that many more years appeared to be in store for him. The body, in accordance with testamentary directions, has been cremated, and the ashes will later be transported to Vienna.

ADDIE FUNK.

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## IMPROVED ORCHESTRA FOR LOS ANGELES

Symphony Has Grown in Accuracy  
and Unity—Oratorio Society  
in "Messiah"

LOS ANGELES, Dec. 20.—In its second concert for this season, the Los Angeles Symphony Orchestra, under the baton of Adolf Tandler, scored a decided success. The numbers were the "Symphonic Sketches" of George Chadwick, played here last spring under the baton of the composer, the Saint-Saëns Concerto, for violoncello, played by Axel Simonsen, and the Schubert Symphony in C Major.

Mr. Simonsen again proved his high standing as an artist. He was a pupil of Grieg and of leading German teachers of the 'cello. His playing reminds one very much of that of Anton Hekking.

The orchestra is growing in accuracy and in unity. There are several new members this season. The conductor, Adolf Tandler, is planning a preparatory orchestra, in which he may develop talent for the symphony orchestra, when occasion arises.

Handel's "Messiah" was sung Sunday afternoon by a chorus of 150 voices of the Los Angeles Oratorio Society, under Edward Lebegott, vice Frederick Brueschweiler, resigned. The orchestra was assisted by the large organ of Temple Auditorium, played by Ray Hastings, and piano, by Lorna Gregg. The soloists were Mrs. Bertha Vaughn, soprano; Mrs. Minne Hance, contralto; Henri La Bonté, tenor, and Joseph Porter, bass. The soloists were a well balanced quartet and the chorus showed the results of excellent preparation under Mr. Lebegott. The audience was of good size.

The Brahms Quintet, consisting of Messrs. Seiling, Seidel, Kopp, Simonsen and Grunn, has returned from a successful tour of Salt Lake City, Sacramento, Bakersfield and other western points. It was received warmly by the musicians of those cities and played an excellent series of programs. G. Haydn Jones was the tenor soloist.

At Claremont, the chorus under F. A. Bacon sang "The Messiah" last week. Messrs. Haydn Jones and H. D. Mustard were the male soloists, with two local singers in the soprano and alto rôles. Mr. Bacon is an accomplished choral conductor and always secures good results from his singers. W. F. GATES.

### AMERICAN COMPOSERS' NEED

How They Might Obtain Experience in  
Science of Instrumentation

"The great need of the American composer to-day is the opportunity to have practical orchestral contact," said Prof. Cornelius Rubner, head of Columbia University's music department, in a recent interview with a representative of the New York Times.

"I can think of no single thing that would benefit American composers more than if we had in New York such an orchestra as I have in mind. It would not have to be a highly-paid virtuoso organization, and its expenses would not, of course, be anywhere near as high as those of our permanent orchestras. Its membership would be just those young artists whom I have described as without a chance when they leave the conservatories. It should play only the works of our composers, not primarily for public

## Brief Extracts from John C. Freund's Public Addresses.

No. 7

"So you think your 'Triumphant Democracy' will produce world-renowned composers! 'Bah!' cries Europe.

"You'll never do it! You're too materialistic—too hungry for the dollar! 'You're nothing but a lot of money-grubbers and money-grabbers.'"

My friends!

We Americans are the greatest idealists in the world, and that is another reason why, in time, we shall produce the greatest composers, musicians, dramatists, painters, writers, architects.

We had to be "material"—absolutely material—for generation, after generation.

Think of the obstacles we had to overcome in clearing, settling and developing our country!

While we got many fine musicians, many music-lovers, from the other side, we also got millions of honest but wholly uncultured peasants.

We also got tens of thousands of human derelicts—the failures under the Old World's industrial and social systems.

We are making them over, making men and women of them.

And we are bringing music to them as they never had a chance to hear it on the other side.

Through the stress, strain and struggle this nation has had to go through, it has developed an extraordinary idealism.

That's why we're eternally tearing down and rebuilding, changing and chopping; trying to do better, to make things and even men and women better!

Europe is so picturesque because over there they don't want change! They just hate it.

Millions live just as their ancestors did, hundreds of years ago.

It's our idealism that makes us progressive, inventive, enterprising, tireless in effort!

Some one had to dream out a transcontinental railroad, before the surveys were made, the road built, the working force organized and the trains were running.

And there had to be idealists, with money, to take the risk and furnish the necessary capital!

Some one had to dream out that skyscraper, before the ground was purchased, the hole dug, the foundation built and the machinery of the enterprise set going!

Some one had to dream out that wonderful railroad depot, that gigantic department store, before they could take practical shape.

And these dreamers, these idealists, were so-called practical, material, hard-headed American business men!

performances but in rehearsal form. Its services should be free to any one, no matter from what conservatory or teacher, who could demonstrate that he was a serious musician and a man of talent. In all our well-equipped schools there are laboratories for the various science courses. This orchestra would be a laboratory for the science of instrumentation, and any musician will agree with me, I think, that if it were administered properly there could be no more practical thing done for the American composer. I have not yet given up hope of being able to do it some time.

"There is no doubt it could be carried out, and I am sure that among the works that would be written and developed with it to aid, bearing in mind it would be open to all Americans, there would be many worthy of public performance, which the orchestra would proceed to play in public."

Parlow Recital to Be Given Jan. 5

Kathleen Parlow, the Canadian violinist, who returns for her fourth American tour next week, will give a recital in Aeolian Hall, Wednesday afternoon, Jan. 5. Miss Parlow will, later, make an extensive tour through Canada and the United States. Her accompanist will be Homer Samuels.

### PRODUCT OF A SYSTEM

Why Musical Genius Arises in Some  
Lands and Not in Others

Germans are so great in music, says the London Nation, simply because for centuries their political constitution and their social habits have provided innumerable opportunities for musical ability to reveal itself. In France, on the other hand, everything centered in Paris, while in Paris the license of the Académie Royale made everything center in the opera; there was consequently hardly any career possible to a musician except as an operatic writer for a fickle, superficial public. Wagner and Brahms are merely the products of a system that, by vastly increasing the area of selection, has made it less likely than in any other country that musical genius will be diverted into any other than its proper channel.

The moral is the one I have already insisted on here—that the only way to call out the best musical genius there may be in our race is to enlarge enormously our general musical life so as to provide careers for musicians. A Wagner born into the England of the nineteenth century would have had no more chance of developing into a dramatic composer than Napoleon would have had of becoming a military leader in a country of Quakers. Each of them would probably have taken to business, and been lost to the art for which he was by nature fitted.

Schenectady Chorus Will Compete for  
Eisteddfod Prize

SCHENECTADY, N. Y., Dec. 20.—The Haydn Male Chorus has been organized with forty members and will begin preparations for the prize chorus contest offered by the Utica Eisteddfod Association, Jan. 1. Officers have been elected as follows:

President, George Rea; vice-president, Matthew Tate; secretaries, Earl Shear and Louis Williams; treasurer, R. T. Griffith; librarian, John Way; director, Arthur M. Morgan; accompanist, Miss Wessels; business manager, Edward A. Welti.

Mr. Morgan is musical director of the People's Church, soloist of the Johnstown Presbyterian Church and has been a director of several Welsh singing societies. He won first prize as baritone soloist at the last two "Eisteddfods" held at Utica. W. A. H.

## CHRISTMAS SPIRIT IN BUFFALO MUSIC

Bach Oratorio and "Messiah"

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Clubs and Choirs

BUFFALO, Dec. 27.—The Chromatic Club and the Studio Club united in an entertainment of unique character the evening of Dec. 21 in the Twentieth Century Club Hall. The musical part of the affair, arranged by the Chromatic Club, consisted of excerpts from Bach's "Christmas Oratorio" and his "Sleepers Awake," and "Christmas Carols," which were sung excellently by Mrs. Adsitt-Barell and Mrs. Ward Prentiss, contraltos; Mrs. Storck, soprano; Charles Mott, tenor, and Charles McCreary, bass. A small chorus of professional singers, under the direction of Seth Clark; a small string orchestra, under the direction of August Rodeman, with Mme. Blaauw at the piano, also did good work. The music was illustrated, in certain significant passages, by some very beautifully posed and costumed tableaux, which were designed and managed by Urquhart Wilcox. There was a large audience.

The Rubinstein Club of women's voices, under the direction of Mary M. Howard, gave its first concert of the season, with a greatly augmented personnel, Dec. 16, in the Hotel Iroquois. The program, though short, was interesting, and the women sang with excellent tonal balance and good expression. Mrs. Rosalie J. Cornellissen, 'cellist, was the soloist and her numbers were roundly applauded. She was compelled to grant an encore. In the capacity of accompanist for the soloist and club, Clara M. Diehl did praiseworthy work.

Miss Howard has recently composed a short "Christmas Song," which is above the average in musical worth. The poem is also Miss Howard's.

According to custom at Christmas time, the choir of St. Paul's Episcopal Church sang the "Messiah" last evening, and there was an audience that tested the seating capacity of the church. The soloists, Mrs. Cutter-Howe, soprano; Margaret McNamara, contralto; Charles Mott, tenor, and Fred Starr True, bass, sang with poise and authority and the chorus did very good work. Andrew Webster, the organist, directed with good judgment and also presided at the organ.

The Boston Opera Company and the Pavlova Ballet, under the direction of Max Rabinoff, are to play an engagement here in February. There is much enthusiasm manifested at the prospect. F. H. H.

Four Recitals per Week for Evan Williams in January

Beginning on Jan. 3 in Wilkes-Barre, Evan Williams, the noted tenor, will sing four recitals each week during the month. His appearances will include Auburn, N. Y.; Washington, D. C.; Brooklyn, Scranton, Providence, Manchester, N. H.; Monmouth, Ill., and Marshall, Mo.



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## EDYTH WALKER IN NIKISCH CONCERT

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in Berlin

European Bureau of Musical America,  
30, Neue Winterfeldtstrasse,  
Berlin, W. 30, Nov. 30, 1915.

MONDAY evening saw this season's fourth Philharmonic concert under Nikisch, with Edyth Walker as soloist. At the public rehearsal Sunday noon Mr. Nikisch gave a superb interpretation of Weber's "Euryanthe" Overture. Such splendid fusion, such subtle precision and delicate tone coloring are unfortunately heard but rarely. And over all hovered the incomparable genius of Nikisch.

Edyth Walker sang the none too frequently attempted *Rezia* Aria from "Oberon." Why is not this sung more often? Probably because it represents a task beyond the ability of most dramatic sopranos. It signifies little if now and then some of Miss Walker's head-tones seemed less luscious than the tones of her lower register. The consummate art of this singer (American, if you please) is not easily equalled. Her manner of utilizing her chest tones represents about the most superb treatment of that bugbear of most heavy sopranos that can be imagined. Every tone was poured forth as steadily as from an organ. Later Miss Walker sang Mahler's "Fünf Lieder eines fahrenden Gesellen." After having reveled in dramatic accents in the operatic selection, she sang these intensely lyrical numbers with a poetical fervor, and, withal, with so much human feeling that she moved her hearers greatly. Sung in this manner, these compositions reveal all the unique beauties characteristic of Mahler. And then, but then only, they become extremely grateful numbers.

Between these two numbers of the prima donna Mr. Nikisch presented the two movements, "Tarifa" and "Tangier," of Humperdinck's "Moorish Rhapsodie."

This work, completed in 1898, was inspired by a poem of Gustav Humperdinck, written apparently after a very short sojourn in Morocco. The poem itself comprises three parts, entitled "Tarifa," "Tangier" and "Tetuan," no one of which expresses Oriental life or evinces any powers of observation of Moorish characteristics. Nor is the music more successful than the poem. To my mind this rhapsody seems the least successful of all Humperdinck's works. Nowhere, not once, although the composer makes a feeble attempt to employ the Arabic scale, does Humperdinck succeed in creating anything like an Oriental color. There is rather a martial German spirit, alternating with characteristic national peasant airs (to be identified with any part of middle Europe). Possibly the dashing 6/8 movement of the 'cellos in the second part might have been more effective if the attempt to be exotic were not so apparent. And the same applies to the really melodious violin theme following. Mr. Nikisch devoted himself to his task with heart and soul, without, however, creating more than a passing impression.

A splendid reading of the Schumann Symphony in C concluded the concert.

Elizabeth Boehm van Endert, the singer, has decided to enter the state of matrimony once more. The artist has become engaged to Leo Benjamin Cohn, the director of the German Gramophone Company. It is also rumored that Herr Cohn has decided to change his name and has appealed to the authorities for this purpose.

On Thursday at the second concert of the "Society of Music Friends" in the Philharmonie, Josef Lhévinne and his wife will play Mozart's Concerto in E Flat, for two pianos.

One of the most popular features of this year's musical season of Berlin is the Sunday night concerts of the Blüthner Orchestra, under Paul Scheinpflug, in Blüthner Hall. Full houses are the rule and a repeated source of surprise considering the reported depletion of the populace by the war. Last night's program contained Beethoven's "Egmont" Overture, Liszt's Concerto in E Flat, Tchaikowsky's "Symphonie Pathétique," a group of songs sung by Helene Schulz and the overture to Mozart's "Le Nozze di Figaro." The other soloist was the pianist, Sandor Laszlo.

O. P. JACOB.

## MINNEAPOLIS HEARS MACPHAIL PLAYERS

Big Audience Acclaims Splendid  
Work—Wagner Program and  
Melba Concert

MINNEAPOLIS, MINN., Dec. 15.—The first of the season's concerts by the Orchestral Art Society, William MacPhail, conductor, was played last night at the West High School Auditorium, this place being chosen to accommodate the larger audience incident to the increasing interest in these concerts.

The society is entering upon its sixth season and numbers over sixty pieces, including, for the first time, wind instruments other than the flute. The orchestra is open to all amateurs of the required ability. The following is last night's program:

Overture, "Der Freischütz," Weber; Scene and Aria, "Wie nahte mir der Schlummer" from "Der Freischütz," Weber; Invitation to the Waltz, Weber; Concerto, Op. 64, for Violin and Orchestra (First Movement), Mendelssohn; Songs, "The Star," Rogers; "Sylvellin," Sinding; "The Spirit Flower," Campbell-Tipton; "The Enchanted Forest," Phillips; Canzonetta, "Don Giovanni," Two Gavottes, Bach; Rondo Capriccioso, Saint-Saëns; Chanson d'Amour, Hollman; Military March, Schubert.

The assisting soloists last night were Kathleen Hart-Bibb, soprano; Mabel Jackson and Clarence Peterson, violinists; Percy Whitby, cellist.

Minneapolis renewed its allegiance to Mme. Melba Friday night with a representation of well-nigh 2500 people in the Auditorium. The concert was the third of the Ellis series under the local direction of Richard J. Horgan and Edmund A. Stein. Mme. Melba was assisted by Beatrice Harrison, violoncello; Robert Parker, baritone; Frank St. Leger, piano. The audience expressed its pleasure in many present-day charms of an old-time favorite with warm appreciation of the work of the assisting artists, who were heard for the first time. The sweetness and warmth of tone in Mme. Melba's voice, its judicious use, an authoritative style and gracious personality combined to exercise a charm not possible to resist.

No more popular program has been played by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, than that of Sunday afternoon, when only Wagner music was used. The large Sunday audiences excite one anew with each recurring week as one reflects upon the rapidly extending area of influence represented. The program of this concert comprised:

Overtures to "Rienzi" and "Tannhäuser," Introduction and Prelude to Act III and Bridal Chorus from "Lohengrin"; Prize Song from "Die Meistersinger," with solo violin by George Klass, and the Finale to "Rheingold."

Lewis Shawe, the St. Paul baritone, was an extremely effective assisting soloist. His "Wotan's Farewell," and the "Evening Star" from "Tannhäuser" were both well received. F. L. C. B.

## HEAR COMBS-CORTESE RECITAL Spartanburg (S. C.) Students Give an American Program

SPARTANBURG, S. C., Dec. 17.—The second concert of the Winter Concert series, under the auspices of the Women's Music Club and Converse College, took place Monday evening when Laura Combs, soprano, and Angelo Cortese, harpist, pleased a large and enthusiastic audience in Converse College Auditorium.

Miss Combs is the possessor of a high, lyric soprano voice which won instant approbation. She gave a variety of French and American songs and several favorite operatic arias.

Mr. Cortese at once found a place in the hearts of his hearers. He is most artistic in his interpretation and his tone color and technique are splendid. Both artists were generous with encores. Miss Law was an able accompanist.

J. R. D. J.

## Entitled to Much Praise

To the Editor of MUSICAL AMERICA:

Inclose draft for another year's subscription. Your paper deserves the high place it holds in musical journalism. It is also entitled to much praise for the accomplishment of the past few years, in the way of gaining recognition for the American in music.

THOMAS HOFFMAN HAMILTON.  
Texas Christian University,  
Fort Worth, Tex., Dec. 8, 1915.



MURATORE AS "HERCULES"

Photo by Matzene

# MURATORE

Sensation of  
Saint-Saëns' "Déjanire" as Sung for First Time in America

"Muratore always great and never disappoints"

Chicago Evening American, Dec. 10, 1915.

Saint-Saëns' "Déjanire" was sung last evening at the Auditorium for the first time in America, with Lucien Muratore, creator of the rôle of Hercules, in that part, and Cleofonte Campanini conducting.

\* \* \*

Mr. Muratore was the only member of the cast who rose above these limitations and vitalized the character. To do so required the utmost skill of a resourceful singing and acting technique. By sheer force of personality, too, he created many effects. His interpretation, in short, was a tour de force, which loomed the more imposing because none of his associates met with equal success.—Chicago Daily Tribune, Dec. 10.

## MURATORE DOMINATES SCENE

Mr. Muratore seems fated to run away with the honors in whatever rôle he may appear, and in the imposing character of the hero he could scarcely fail to dominate the scene. His rages

were real rages, and it was in this frequent mood of anger that the son of Zeus was most faithfully represented. The declamation of Hercules—the French prefer the Roman name to the Greek—flows imperceptibly into melody and back again, and in this approximation of classic hexameters the singing actor shone resplendent. But when it came to the song in the fourth act, Mr. Muratore was persuaded to voice again the love and joy of the hero.—The Chicago Daily News, Dec. 10.

## MURATORE ALWAYS GREAT

Muratore never disappoints. Every new offering of his creation is a work colored by his varied art, his ubiquitous intelligence and his beautiful, warm, silver voice.

The audience insisted upon hearing a repetition of his aria or invocation in the last act.

The rest of the cast was iced-tea pitted against champagne.—Chicago Evening American, Dec. 10.



## History of a Race Epitomized in Characteristic Songs of the Jew

Yiddish Folk-Songs, the Musical Expression of the Jew in Russia, Are Mostly in the Minor Mode, with a Meditative Gravity Their Key-note—The Whole Trend of Thought in Them Subjective—Songs of Childhood and of Marriage—Songs of Humor Contrasted with the Sombre Songs of the Soldier Condemned to Fight for an Alien Cause—Specific Qualities Lost in Music of the Jew in Other Lands

Boston, Dec. 27, 1915.

IS there a Jewish folk-song? What are the characteristics of this folk-song, if it exists, and to what extent have the peoples who have wrought so mightily upon the destinies of the Jew influenced his music?

Henry L. Gideon, lecturer, writer on music and director of the Temple Israel Choir, of Boston, has made an extensive study of Jewish music, and is eminently qualified to discuss the questions just enumerated.

"The Jews, as a people, have no folk-music," said he to a MUSICAL AMERICA representative. "How can they have? The Jew in Germany has long since become a German; in England he has become an Englishman; in America an American. And so he sings the songs of the country of his adoption, and his specifically Jewish contribution is lost forever."

"The only characteristic songs of the Jews are, first, a few liturgical fragments from Palestine—cantillations which are probably closely akin to the chants of Biblical times, but cannot be classed as folk-songs, since they are not the songs of the people, but of the church—and, secondly, the Yiddish folk-songs, the musical expression of the Jew in Russia, who lives a life apart from the rest of his world, thrust back upon himself, shut in with himself, forced to find in his own life the material of the songs he himself shall make and sing, and perhaps himself alone shall hear."

### Key-note of the Songs

"These songs are seldom irresponsibly gay, though there are many cheerful and merry ones. Their key-note is rather that of a meditative gravity. And one strange and significant thing is that there are no nature songs, no songs of hearty out-door occupation, such as we find among other peoples. The whole trend of thought and expression is subjective, rather than objective. The Anglo-Saxon, seeing a flower lying by the wayside, picks it up without more ado; the Italian picks it up on a high B natural, and puts it in his buttonhole; but the Jew, looking at the blossom lying in the dust, shakes his head sadly, saying: 'Little flower, thy name is Israel; like my race, thou wilt be trodden in the earth, and none will have pity on thee though thou diest.'"

Mary Antin, who is collaborating with Mr. Gideon and his wife, Constance Ramsay Gideon, in a collection of these Yiddish folk-songs, points out how this grave and meditative turn of thought runs through even those of the songs which one might expect to be the most

simple and unconscious. The mother sings her little boy to sleep with a lullaby full of a fervent and touching hope that he may become wise, learned and pious. The child's trade is disposed of in a word—he is to barter almonds and raisins. But what is better than almonds and raisins? The Torah, the holy Word of God, is the best possession. And Yankele shall study the Torah; he shall

handsome, and he's a faithful worker; everything is worth while if I have him."

### Devotion to Learning

The traditional devotion to learning, so characteristic of the Jewish race, comes out again and again in the songs—even the songs of the little girl in pig-tails and short frocks. Someone asks her:

"Will you marry a tailor?" "I won't marry a tailor—I don't belong to that kind of a family!" "A merchant?" "No." "A carpenter? A shoemaker? A musician?" "None of those—none of my people has been any of those things! But I'm very unhappy and very lonely—all the other girls are getting married and I'm left alone."

"Will you marry a scholar?" "At last! The very one she has wanted all along!"

"Yes, indeed, I'll marry a scholar! O happy day! Now I'll go up and sit on the roof, and look around me and laugh for joy—all the girls are getting married and I am as well off as they!"

### The Wedding Songs

The wedding songs are often—in fact, usually—humorous, and the wedding dance-tunes, though sometimes mournful, are far more frequently lively in character. There is the song of the poor little old auntie, who comes uninvited to the wedding. The musicians are there. They come to play. They are not paid by the host—for he is the father of the bride, and he has enough on his hands, since he is footing the bill for the ceremonies—and the supper! But if the fiddlers come they will get good things to eat, and besides, every guest who wants to dance will drop a coin or two into the fiddlers' hands. Auntie comes into the room. She is poor; she has only a few pennies; she has not been invited. But who needs an invitation? Not she! It is her kinsfolk's wedding—and she will pay her way like anyone else. She gives the fiddlers a penny. "They took it, you may be sure! I told them the dance I wanted—no old Kasatsky, such as the Russians dance, but something up to date and stylish." They play. She dances till she is tired. "I'm only a poor old woman," she says, "but I'm still as sprightly as the best of you!"

### Having Fun with the Rabbi

Many are the jokes on the poor rabbi. Mrs. Gideon, who sings all these songs, and has made translations of many of them, gives the story of a terrible happening at the rabbi's house. "Something happened at the rabbi's house? What was it? Oh, dear; oh, dear! A robbery!" "What did the thieves get?" "Alas, alas! they took away seven splendid shirts, four with holes and three with patches. Ah, that was a robbery!" "And what else did they take?" "Worse and worse. Seven handsome candlesticks, that shone like the stars; four of them had no feet to stand on, three had no cups to hold the candles—oh, dear; was there ever such a robbery?"

### The Soldier Songs

The soldier songs are often a pathetic expression of the trials of the Jew in Russia. They are always mournful—not because the Jew must fight, but because he must fight for a race, a religion, a country, in which he has no place or part. Even worse than this—if he must serve Russia he cannot serve Zion and Zion's God in the fashion of his fathers, but must violate his most sacred traditions, and live in a fashion which is, according to his religion, infamous and impious. He cannot keep the feasts and fasts of his own faith, but even on the high and holy days must eat food which is to him unclean, ritually unfit for any but the heathen, in whose midst he must



Constance Ramsay Gideon, Who Is Collaborating with Her Husband and Mary Antin in a Collection of Yiddish Folk-Songs

be learned, and shall walk in the way of wisdom—but, above all things, he shall remain a pious and faithful Jew forever.

### Songs of Childhood

Of course, if the baby is a girl, such prayers and promises are not for her. But she, too, has her destiny to fulfill. "Go to sleep, my little bird, close your pretty eyes. You shall grow to be a lady; your clothes shall be of the finest; you shall have just such a little baby as yourself."

When the little boy is four or five years old he is sent to "Cheder," the Jewish school, where he will learn Hebrew, and study the Torah, as his mother promised him while he was yet in his cradle. "The little room is warm, the air is drowsy; the teacher sits among the boys, teaching them their A, B, C. 'Come, sonny, pay attention. Learn your lesson well—I'll give a fine toy to the first boy among you who can read Hebrew! Come, now, A, B, C—A, B, C.'"

The girl does not go to Cheder. Enough for her to help with the household tasks—and think about the important matter of a husband! She says in one of the songs: "Mother, find a husband for me!"

"There's plenty of time for that yet, daughterkin."

"At least, mother dear, be thinking it over—don't put it off too long."

Or: "Rather than marry a rich man I'll take Herzl. He's poor, but he's so



Henry L. Gideon of Boston, Who Is an Authority on the Subject of Jewish Music

eat it. And when, after his three years of military service, he returns to his own people, only after long purification can he be again the clean and honored Jew he was before, and his reproach pass from him.

It is this which moulds the Jew's thought of military service—not fear of death, not hatred, nor victory, nor glory. And to mother, wife, sweetheart of the Jew, what does military service mean? Possibly starvation—certainly bitter, lonely, unprotected struggle and heart-break. The wife sings "Things are not good any more. It was an evil day when they tore you from me, to serve the Tzar. Now what shall I do; what will become of me, through such a long, weary time?" A young girl sings, "I stand by my window and a little bird comes flying to me. What does he bring me? A letter from my lover." She reads in the first line that her lover is lost; in the second line that her lover is dead. She drops the letter, and goes weeping to tell the bitter news abroad. "Come, everyone who has known a sorrow like mine, come and help me to mourn." Be sure, there will be enough mourners and to spare, in that tiny village on the bitter frozen Russian plains.

### In the Minor Mode

Nearly all the Yiddish songs are sung quietly and softly—for the enemy is at the gate. And they are nearly all in either the minor mode, or in the old modes which we to-day know through the Gregorian chant and the church music of the Middle Ages. The open, joyous major mode is little used in these songs. The major is the mode of a free people, singing aloud, walking without fear. These Jews have been slaves for three hundred years. "How shall we sing the Lord's song in a strange land?"

In character some of the music is unmistakably Germanic. More of it is evidently the assimilation of Russian folk-songs, with a certain Orientalism superadded, and the line and color of the melody remoulded to conform to the exigencies of the text. Few of these songs are more than three centuries old. They have arisen since the Jew has dwelt in his latter-day Egypt—they are the songs of exile.

Within the confines of the Russian Ghetto, the Jew has sung his songs—some of them his own in substance—more of them consisting in the transformation of melodies of the lands not his own, which he has known. Always the words are his own, springing from his life and thought, expressing himself deeply and truly. And still, in these dark days the songs continue—more than that, still new folk-songs arise. Still the Jew treasures his race-consciousness, which has endured for more than 2000 years.



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## Kansas City Club Doing Yeoman Service for American Music

[Editorial in Kansas City Journal]

THE educational and philanthropic committee of the Kansas City Musical Club has undertaken a distinctly patriotic and very much needed work in furthering the cause of American music. This enterprising organization, which has already done so much for the cause of good music generally in this community, is centering its efforts for the time being on music written by Americans.

The excuse of so many conductors that they cannot find available American music does not hold good in the face of an abundant supply. The conductor who is really desirous of playing American music can readily find plenty of numbers for his purpose, even though it may necessitate a little labor of transcription in some instances.

The complaint that American audiences do not want to hear American music but demand the so-called "classics" and the writings of composers with unpronounceable names, is another story; if true, no possible blame for it can rest upon the conductors. It is to eliminate this source of complaint and to popularize with Americans the works of their own composers that such movements as the Kansas City Musical Club and other organizations working along similar lines are inaugurated. Given a supply of American music and a demand for it, the problem is solved. A supply without a demand is not sufficient, any more than would be a demand without a supply.

The Kansas City Musical Club is working with the choir directors of the various churches in an effort to interest them in the sacred compositions of American composers. The results of the request for an "American Music Day" in the churches last Sunday were eminently encouraging and the continuation of this campaign will increase the good accomplished along this line. The club is also preparing to give American music programs in the various high schools. It is

studying American music in its club meetings, and in numerous ways it is rendering a service which is not only invaluable but thoroughly in keeping with its reputation for enterprise, up-to-date-ness and patriotism.

### KREISLER AT METROPOLITAN

Violinist Plays to Largest Sunday Audience of Season There

Fritz Kreisler, the distinguished Austrian violinist, was the guest artist at the regular Sunday evening concert at the Metropolitan Opera House last Sunday. The other soloists were Mabel Garrison, soprano, and Henri Scott, basso. The orchestra was under the direction of Richard Hageman.

This was the sixth concert of the season and it drew the largest audience of any so far. Not only was the limit of standing room sold but more than one hundred extra chairs were placed in the orchestra pit. Every available inch of space was occupied and hundreds were turned away.

The "William Tell" Overture was the opening number by the orchestra and other orchestral selections were the ballet music from "Henry VIII," by Saint-Saëns, and Halvorsen's "Triumphal Entry of the Bojars."

Mendelssohn's Concerto in E Minor was the offering of Mr. Kreisler with the orchestra, and never has the poetic beauty of this violinist's playing been more apparent. His group of smaller numbers included "Chanson Méditation," by Cottenet; "The Old Refrain," a popular Viennese song arranged by Mr. Kreisler, and a "Spanish Serenade" of Chamade, also arranged by the violinist. The insistent applause after the Viennese melody resulted in its repetition.

This was the second time this season that Miss Garrison had appeared at these concerts. The brilliant aria from "Lakmé," her first number, was well suited to her. The clear bell-like qual-

ity of her tones and the remarkable flexibility of her voice gave positive delight and the audience insisted upon an encore. Grieg's exquisite "Sunshine Song" was the most beautiful and effective number in her group of songs.

Mr. Scott sang an aria from Verdi's "I Vespri Siciliani" and "O, Du mein holder Abendstern," from "Tannhäuser." His is a ringing voice, which at times partakes almost of the baritone quality. He was cordially received and added to the printed program.

D. L. L.

### DIGNITARIES HEAR OPERETTA

La Villa's "Katydid" Given at St. Paul Before Church Notables

ST. PAUL, MINN., Dec. 23.—"The Katydid," a poetic fairy tale operetta by Paola La Villa, was given by a cast of children on Dec. 21 at the Cathedral School, to the delight of 1500 hearers, including Archbishop Ireland, Bishop Lawler and professors from St. Paul's Seminary and St. Thomas' College. The performers were several hundred children in the various grades of the cathedral school. The applause called to the footlights Signor La Villa, the composer of the music, which melodiously set forth the dramatic and romantic elements of the story.

The special orchestra was aided by Mary E. Downey, pianist. Father Talbot conducted the operetta and also directed the boy choir in "Silent Night" and Gounod's "Nazareth." Among the talented participants in the operetta were:

Genevieve Mullaney, Lucine Hagan, Pearl La Barre, Beatrice Weitzel, Helen Dufresne, Genevieve O'Connell, Winifred Reddington and George Sullivan.

The "Katydid" was such a success that it will be repeated at the Auditorium soon. By June, Signor La Villa expects to have ready for public hearing a second operetta, of a lighter style.

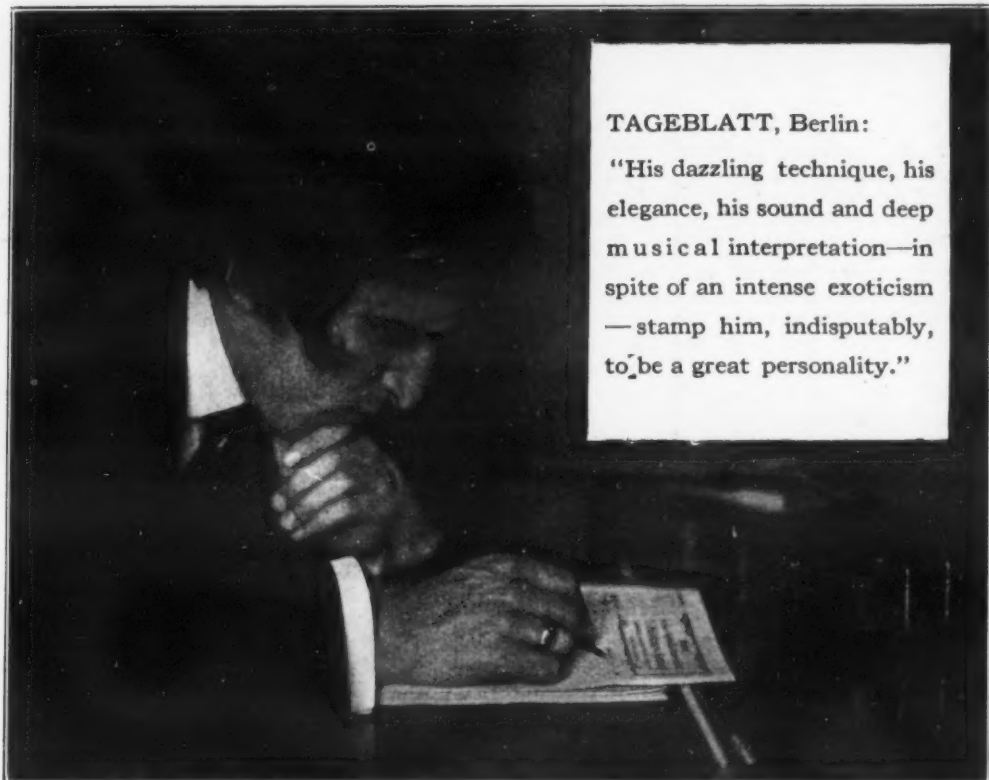
Hempel, Culp and Kreisler in Bagby Musicales

Frieda Hempel, Julia Culp and Fritz Kreisler were the artists at the musicale given by A. Morris Bagby at the Waldorf-Astoria, Dec. 20. Mr. Kreisler played two numbers by Bach and two groups that included his own arrangement of a Viennese popular song. Mme. Culp sang five songs by Schubert and Brahms, and five songs in English, and, as the closing number of the program, Schubert's "Ave Maria." Miss Hempel was heard in songs by Handel, Mozart and Schubert and in the "Blue Danube" waltz. All three added encores.

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## ECHOES OF MUSIC ABROAD

**Richard Strauss Takes "Salomé" in Hand Again and Makes Over Her Musical Wardrobe—Dresden Hears a Pianist Eighty-five Years Old—Saint-Saëns Explains Why Boston Symphony Orchestra Did Not Make the Best Possible Effect with His Symphony in San Francisco—Blinded Soldiers to Have Free Instruction in Music at German Conservatory—Military Service Teaches Blasé Music Critic that He Has Heard Far Too Much Music—Miniature Opera Houses the Latest Fad in Germany—Liza Lehmann Writes an Opera, Which Thomas Beecham Will Produce**

AS if we had not long since had our fill of "Salomé" discussions, the latest Straussian gossip has it that Richard II has "recomposed" a great deal of his "Salomé" and that this new version of the work is to be brought out at the Dresden Court Opera under the composer's baton and with Eva von der Osten in the name part.

What has prompted Strauss to subject his first sensational music drama to a radical process of re-touching, and just wherein the changes lie, deponent saith not. But it may be that the unmistakable symptoms of decomposing that "Salomé" has shown as a repertoire work in German opera houses during the past two or three years have suggested "re-composing" to its musical parent as the most effective counter-measure.

"The Rose Cavalier" can now boast of being more of a polyglot than either of his older sisters, "Salomé" and "Elektra." He has now added the Croatian tongue to his linguistic attainments as preliminary to a production in the Croatian city of Agram this season.

DRESDEN recently had the singular experience of hearing a pianist eighty-five years old. Linking the days that are with the days that were Marie Wieck, sister of Robert Schumann's Clara, once more tasted the excitement of the concert stage in participating in a Schumann program given by the Dresden Philharmonic Orchestra.

With Lilli Lehmann still singing in public undismayed by the fact that she has seventy years behind her and Marie Wieck retaining sufficient technical facility to play at a concert, notwithstanding the toll that her four-score years and five have exacted from her in the natural order of things, old age should have no terrors for the younger singers and pianists.

ALWAYS interesting as a music commentator, Dr. Camille Saint-Saëns has been entertaining the readers of *Figaro* with some of his impressions of the musical side-dishes served at the San Francisco Exposition. The dean of French composers took great satisfaction in the playing of the Boston Symphony Orchestra, while at the same time he found a general criticism he has to make regarding orchestras of to-day justified in the case of the band of which Boston is justly so proud. When he arrived in Frisco Dr. Muck was conducting a series of concerts, each one of which was devoted to a particular nationality, and the Frenchman's comments are thus translated by the *New Music Review*:

"I heard an Italian concert. There was a fine overture by Cherubini, who was director of the Paris Conservatoire, whose works do not appear on our program. I also attended a French concert—a piquant affair, for M. Muck is a German, but the Pacific Coast is so far from Europe! At this concert my Symphony in C Minor was performed in a masterly manner, one that seemingly could not be surpassed; it was surpassed, however, for reasons that I shall explain later."

After praising the orchestra organized for his own concerts he leads up to his criticism by noting that he had only one fault to find, one "that is almost general to-day, but was carried to an extreme by the fine orchestra from Boston." It is a criticism that parallels a warning Hans von Bülow sounded to students in his edition of Beethoven by insisting that the sign *crescendo* means *piano* and the sign *diminuendo* means *forte*. This sounds paradoxical at first blush, but it is merely a strong warning against the danger of anticipating effects.

"Fifty years ago orchestras always played too loud," observes Saint-Saëns; "to-day it is the reverse." As soon as the indications *piano* and *diminuendo* appear, everything fades away. Twenty violins playing in unison are scarcely heard. Melodic phrases are no longer sung; a mass of important details passes unperceived. I was obliged to be insistent in order to persuade the players that

also soldiers from other parts of Germany who have been blinded while fighting in East Prussia with free instruction in music.

Lessons in piano and organ playing more especially, as well as a course in piano-tuning, are to be provided, and Director Kühne has appealed to his pedagogical colleagues not connected with his conservatory for co-operation. It is



Igor Stravinsky, the Ultra-Modern Russian Composer, in His Studio in Petrograd

*piano* was not synonymous with *pianissimo* and that melodic phrases should be sung.

"In the score that M. Muck had used I was not a little surprised to find *pianissimo* indicated in pencil, even in a place where the composer had written *crescendo*! Like *fortissimo*, the *pianissimo* should be exceptional, and then it produces a great effect; but its abuse in a large hall is a mistake.

"I have demanded this extreme *pianissimo* at the beginning of the Adagio in my symphony, and also the suppression of the *vibrato*, the constant use of which is one of the evils of modern interpretation. It also should be exceptional and reserved for emotional passages. In a word, to the general astonishment, the later performance of my symphony surpassed the first and the orchestra of the Exposition covered itself with glory."

NINA GRIEG, the widow of Edvard Grieg, recently reached her seventieth milestone. In her earlier years Mme. Grieg was a singer of considerable prominence and became recognized as the best interpreter of her illustrious husband's songs.

AS one step towards solving the formidable problem of equipping blinded soldiers to earn their own living, the director of the Kühne Conservatory in Königsberg, in East Prussia, has arranged to provide East Prussian soldiers who have been blinded in the war and

highly probable that this admirable plan will be adopted in the other states of Germany as well.

IT is incorrect now to call London's Royal Choral Society the Royal Choral Society, it seems, for this long-established organization has entered upon a new phase of its evolution. It is waking up, says *London Opinion*, from "that sleepiness which has possibly been the result of years of 'Messiahs' and 'Elijahs' in almost undiluted doses." Even the English choruses are gradually becoming emancipated from the tradition—or has it been box-office necessities?—that have bound them to the wheel of annual "Messiahs," *et al.*

APPARENTLY the age of bandbox theaters is to be reflected in a movement for miniature opera-houses as well. Following the inauguration of a somewhat similar project in Berlin, Munich has now come into possession of a "Kammeroper," in other words, a little theater transformed into a house for the production of pocket-edition operas. The opening bill, given under Conductor Wollfart's direction, consisted of Albert Goster's little comedy opera, "Das süsse Gift" and Waldemar Wendling's "play opera," to translate *Spieloper* literally, "Das kluge Felleisen."

The unique function of the Munich Chamber Opera is best indicated by the character of the works chosen for the first season's repertoire. The intimate Residence Theater has been proven to be an

ideal frame for the Mozart operas, but the Chamber Opera is cast on a much smaller scale yet.

These are the works to be performed this winter: Eugen d'Albert's "Die Abreise"; Carl Maria von Weber's "Abu Hassan"; Theodore Blumer's "Five O'Clock Tea," produced with much success in Dresden two or three years ago, Lortzing's "Die beiden Schützen," Leo Bleck's "Das war ich," Adam's "The Nuremberg Doll," Wilhelm Müller's "Die Schwestern von Prag," Offenbach's "The Sorcerer of the Regiment" and Heinrich Zöllner's "Die versunkene Glocke."

HERE is that decidedly individual music critic of Manchester, Gerald Cumberland, confessing for all the world to hear that he has been born again musically by six months of the life of a soldier. This being the case, doesn't it suggest a solution of the music critic problem in general? In other words, wouldn't it be the most effectual way of restoring their young enthusiasm, worn shiny by long years' routine, to encourage all music critics to enlist in the service of one or another of the belliger-

ent countries? The inevitable effect, judging by experiences already recorded, would be to purge and clarify their artistic vision.

And Mr. Cumberland has not yet seen active service. The radical change in him has been wrought while he has been drilling in England. How much more far-reaching must the change be in the musicians who are tasting the vivid, vital realities of actual warfare! He now realizes, according to *Musical Opinion*, that for years he has listened to much too much music; his nerves have been overtaxed; his imagination has been too constantly inflamed. To others who have made the same mistake he says, "If you had not loved music so much you would now love music more. Certain cells in your brain have been appealed to so often that they no longer respond with their former eagerness. The old enthusiasms rarely return, and when they do they are fitful and spasmodic."

In his own case, the cells of his brain had become so tired that only the newly extravagant and the extravagantly new could interest him. He sneered at the so-called "old-fashioned music," and he was all for Debussy and Strauss and Schönberg. So he wrote and said many foolish things—things which seem to him in his present state of mind incredibly foolish. But he insists that there are many critics writing to-day whose state of mind is precisely similar to what his was.

[Continued on page 18]

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## ECHOES OF MUSIC ABROAD

[Continued from page 17]

The most valuable thing that an artistic man learns from compulsory abstinence from the enjoyment of all art for a considerable period is, Mr. Cumberland's experience has taught him, that his spirit is renewed and made more simple. He becomes once more as fresh as a child. The straightforward things in art once more assail and conquer him. He will not like Debussy less, but he will love Beethoven more.

THE small and select company of women composers who have essayed opera in their moments, or hours, of creative inspiration has just been augmented by a well-known English song writer. Liza Lehmann has completed a grand opera based on the old Morality, "Everyman," and it has been accepted by Thomas Beecham and Robert Court-

neidge for a première at the Shaftesbury Theater, London, where their highly successful season of opera in English at popular pries is continuing indefinitely.

When "Everyman" is produced Mme. Lehmann will take her place with Ethel Smyth and Adela Madison as one of the only three British women composers who have ever had operas produced. Both "The Forest" and "The Wreckers," by Miss Smyth, as also "Ivanhoe" by the Irish Mrs. Madison, have been given in Germany, and Miss Smyth's new work, "The Boatwain's Mate," would have had a Frankfurt-on-Main première if the war had not made a mess of so many international agreements.

LIKE many other pianists, Mark Hambourg suffers more or less in the Winter months from cracked finger-tips and there have been occasions, *London Opinion* will have it, when he has left

the piano with its keys "as bloodstained as a Melville melodrama"—which corresponds to a Theodore Kremer thriller in this country. Having experimented with sundry and divers remedies, so-called, the Russian pianist now thinks he has hit upon exactly what he has been seeking and he is so enthusiastic over it that he wants other piano-playing sufferers to know that a dressing of collo-dion braced slightly with wadding is the most effective thing with which to cope with split fingers.

SOME time ago a movement was started in Genoa to raise funds to erect a monument to Richard Wagner in Italy's most important commercial city. Because of the feeling engendered by the war, however, the project has been abandoned and the funds that have been collected have been devoted to war purposes instead.

als and teachers, brought forth pieces of the ultra-modern school, while the evening was devoted to a program of a more popular and cosmopolitan nature and was attended by a good-sized audience. Whatever the individual opinion may be—and surely no pianist of recent years has aroused more discussion—there can be no gainsaying that his is an unusual art. His playing of the F Minor Rachmaninoff Prelude alone established that, and his performance of shorter pieces by Grieg, Chopin and others was, to say the least, unusual. It has been announced already that he will be heard here again soon and the news is welcome.

G. F. H.

!!?? ?!!

### A Satirical Transcription Into Literature of Ultra-Modern Music

By WILBUR FOLLETT UNGER

[AUTHOR'S NOTE.—The following effusion was inspired by a piano recital of ultra-modern or "Futuristic" music given recently by that young iconoclast, Leo Ornstein. There has been much striving of late to produce new effects in painting, sculpture, and music. Why should an important sister art be neglected? Has not the time arrived when we should hurl defiance at such simple, plebeian things as grammar or a declarative sentence! Why should anyone require meaning in a phrase or sentence! What greater art to obtain "color" and "atmosphere"! Lest the reader has not been so fortu-

nate as to hear any futurist music or see any of the painting of the new school, I have striven faithfully to reproduce in the following my impressions of the deep meanings of ultra-modern art.]

I BREATHE a whisper—nay, listen! . . . Harken! Ah! Such sad perfume! The soul of the purple velvet craving the food of Golden Sunlight. . . Perception of universal estheticism plus hypercritical abstractions of noisy quiescence, livid as blood.

Wherever from Eternity, whomsoever in ethereal Xenon, the intelligence of whom which ne'er more inhibits esoteric emblems of imbecilic catastrophy, considering the regency of inspiration . . . ah! the pathos of stewed prunes!

My message? Ah! but we shall no longer await with . . . have was did going, going—trees, trees! TREES!! . . . I tell you! Who shall there, that did fail to street, boulevard, operatic asparagus . . . gas-engine, gas-engine . . . Still, dark waters, high on the left shoe first!! Fathoms upon fathoms of wretchedness, misery, remorse, utter—utter . . . Oh! oh!! OH!! Crash! The first moonbeam . . . sailing, sailing, sorrowfully sailing into thin, quiet behemoths . . . shall not apple-pie also?

Again, once again, with intense reiteration—let me impress you, let me, let me impress you . . . let me impress you . . . ah! . . . the impetuosity of chaos! . . . scandal, sickness, death! Eternal torment!! Foulness! . . . pretty? pretty? Profanity and ugliness . . . sweet and pretty? sweet and pretty? . . . and yes!

The purpose of it all? Ah! we are fast approaching the end; we are drawing to a close . . . we are nearing the grand finale . . . we are descending upon oblivion . . . and, in closing, I desire but to remark that . . . that . . . that the juice . . . the juice of dust is oft-times . . . even so! Indeed, always! . . . Again, at times, they were . . . no, NO! NO!! . . . Oh! the splendor of it all! The fascinating, bewitching, refined luminance of . . . onions, garlic FILTH! The luxuriousness of . . . of . . . the voluptuousness of . . . garbage . . . the gayety of ashes!!

Alas! 'Tis ended; there is no more to say. . . I have . . . said it. . . It is spoken. The final word is writ. . .

The final word, . . . the final . . . the final word . . . frozen as fire . . . uttered is *finis* . . . and now, and now . . . and but . . . but . . . the knife cuts deep, and the one, two, three; 't is as wild as the freedom of the sooner requisite, terrifying their aching cigarette-holder from transcendent bliss into sometimes nearer . . . sometimes nearer . . . There's the point! Sometimes nearer, and sometimes . . . church-steeple! trolley-cars, flap-jacks and thimbles, but ever gently striving upwards and onwards into the vast infinitude of—hold a moment! . . . E'en as it sings, they tell of a remote and translucent intermanifestation which, rippling as it reveals, out of the going into the plenitude of exaltation . . .

It seems as though in the initiative convolutions—so in the revolutionary orthodoxy of Redundancy. . . And then . . . he done it! . . . We have come . . . and went and seen it!

It is therefore, in the omnipresent philosophy of fried monkeys, wherein the ravishing zeal of fury shall pluck one inch . . . one inch of shattered water . . . shattered water . . . and there, in the sweet and innocent purity of a toothache, the February years stand . . . stand close . . . stand closer, closer . . . to GREEN! . . . And yet? . . . and yet . . . and yet . . . ?

### Hochstein One of Stellar Array of Artists at Serbian Benefit

David Hochstein, violinist, was a soloist on Wednesday afternoon, Dec. 22, at the "Matinée Intime" for the benefit of the Serbian Relief Fund, held at the New York residence of Mrs. John Jacob Astor. Mr. Hochstein delighted his audience with the "Gondoliera" of Sgambati, his own charming little "Minuet" and his brilliant arrangement of two Brahms waltzes. He was assisted at the piano by Maurice Eisner. The aggregation of brilliant stars included Mlle. Pavlowa, Mrs. Patrick Campbell, Mrs. Sybil Vane, Mme. Denise Loskas, Mlle. Guiomar Novaes, Francis Rogers and Mr. Jan-polski. At the close of the performance a program autographed by all of the artists present was auctioned off and went to Mrs. E. S. Harkness for \$175. The sum of \$2,500 was realized in all.

### Ornstein in Two Providence Recitals

PROVIDENCE, R. I., Dec. 24.—So much has been written of Leo Ornstein, that it was with a deal of interest that Providence musicians hailed his local début, which his two concerts of last Tuesday really constituted, as his visit here three years ago was virtually a private affair. The young Russian gave two programs at the Churchill House. The matinee which was attended by rather a small audience, composed chiefly of profession-

MRS. H. H. A.

## BEACH

Delights Philadelphia audience and is warmly praised by critics.

Philadelphia Public Ledger, December 14.

Mrs. H. H. A. Beach honored the Matinee Musical Club by appearing in its recital before an enthusiastic audience. Associated with the most eminent living woman composer upon the program was Cecil Fanning, baritone, with H. B. Turpin as his thoughtful and skilful accompanist.

Mrs. Beach performed her own compositions solely.

One feels toward Mrs. Beach as toward a high priestess of her art. Her symphony, which our own orchestra not long ago performed challenges comparison with the finest modern works in that order; she has many times been soloist with the Boston Symphony Orchestra, and in all parts of the country musical circles have delighted to give recognition to her genius. All the adulation she has received for her achievement as composer and soloist might have turned the head of a woman with ideals less high and a horizon less wide; Mrs. Beach remains as modest as a debutante, as unaffected as though she had done nothing to make a fuss about.

The group comprising the Suite Française revealed a delicacy of touch in the performance to match the courtly playfulness of the fantasy. It brought Versailles and the Petit Trianon upon the scene, as though Marie Antoinette and her ladies masqueraded as dairy-maids again. It is one thing to set down notes concordantly and quite another to create an atmosphere. Mrs. Beach does both these things.

The other compositions were not less effective. The songs, whose sentiment was admirably expounded by Mr. Fanning, were "O Sweet Content," "The Lotos Isles," "Ah, Love but a Day," "Sweetheart, Sign No More!" with "Only to Dream" for an encore. Those who have heard them do not need to be reminded of the lyric swing and virile fervor of the measures; mere simpering prettiness is not to this writer's liking. Her aim—and her attainment—is the heroic pattern. Nothing less than this is true of the piano compositions. And one rarely hears composers perform their own compositions so well or achieve such an analytical detachment. There was neither blurring nor slurring in the execution; while there was no effort to astound with a tour-de-force, there was always lithic, clean and plastic fingering. So that all evening long one was kept in two minds of admiration at once, one for the composer, one for the player.

### Philadelphia Record, Dec. 14.

One of the season's most important offerings was made through the Matinee Musical Club, in the Bellevue-Stratford Rose Gardens last night, when the club had the honor of presenting Mrs. H. H. A. Beach in a program of her own music for piano and voice. The distinguished composer had the assistance, as a song interpreter, of Cecil Fanning.

Mrs. Beach has long enjoyed the position of the foremost woman composer of this country—a position she will, apparently, hold undisputed for some time to come. Not only in point of productivity does Mrs. Beach excel, but in the far more important qualification of individuality and real musicianship. Many of her songs, especially are deservedly popular, and are heard on the programs of the most discerning and representative artists.

The program arranged for last night was naturally novel in content, embracing a Tyrolean valse fantasie, done from manuscript; a Suite Française, which contained five characteristic pictures; a Scottish Legend, and Gavotte Fantastique and a set of songs, which included "Ah, Love, But a Day," after the Browning poem, and which, by the way, was given with a decidedly slower tempo than that used by those who sing the song with their own ideas of time.

The piano works were played by Mrs. Beach in a style that rather surprised those unacquainted with her mastery of piano technique. She is a real virtuoso, possessing in addition to a well-developed and comprehensive technique a lovely tone and a fine sense of light and shade.

Her accompanying of her own songs was equally interesting and artistic.

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## GADSKI SINGS TO PORTLAND THROG

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PORTLAND, ORE., Dec. 21.—Of the notable events of the past week there should be mentioned the concert on Sunday afternoon by the Portland Symphony Orchestra and the Gadski recital last evening, the latter under the management of Steers-Coman, to whom we are indebted for most of the great artists appearing here.

Mme. Gadski gave an exceptional program, consisting of nineteen songs and several encores, besides piano numbers by her splendid accompanist, Paul Eisler, Schumann, Schubert, Liszt, Franz, Brahms, MacDowell, Henschel and Wagner were represented on the program, as well as Katherine A. Glen and Paul Eisler. Mme. Gadski sang these latter little gems charmingly, and they were so well received that repetitions were demanded. Perhaps the number most enjoyed was Schubert's "Erl King," which was given as the first encore. Mme. Gadski's interpretation of this song is undoubtedly the best ever heard here. Although one of the worst storms of the season was in progress, the theater was filled.

The third symphony concert of the season was one of the best yet heard and was enjoyed by a large audience, whose appreciation must have been most gratifying to the players and director, Waldemar Lind, who fully sustained the reputation he had already gained by his artistic work last year. The program was a varied one and all the performers entered heartily into the spirit of the different numbers. The program was as follows:

Mozart Symphony, E Flat Major; "España" Rhapsodie, by Chabrier; Dvorak Legends, Op. 59, Nos. 1 and 2; Overture, "Le Baruffe Chiozzotte," Op. 32, by Singaglia, and the Grieg Suite, "Sigurd Jorsalfar," Op. 56.

At the last meeting of the MacDowell Club "The Christ Child," the cantata by C. B. Hawley, was given by Mrs. Pauline Miller Chapman, soprano; Mabel Orton, contralto; Wallace Irwin, tenor, and John Claire Monteith, baritone, with Mrs. Thomas Carrick at the piano and Ralph W. Hoyt, organist. It was splendidly sung and as it was guest day at the club, the hall was filled and many were turned away for lack of room. The club is having a most prosperous year under its efficient president, Mrs. Thomas C. Burke.

Mme. Grace Hall Riheldaffer, soprano, whose home is in Pittsburgh, Pa., and who is on a concert tour of the Pacific States, sang for the Ad Club of this city last week. Those who had the pleasure of hearing her were warm in their praises of Mme. Riheldaffer. Other prominent guests of the Ad Club were Mrs. B. E. Tait, manager of the Port-

land Symphony Orchestra; Clarence Velie, of New York, and Alexander von Skibinski, violinist, also with Mme. Riheldaffer.

A splendid program of Christmas music was given at Reed College, on Friday evening. The first part was made up of Christmas carols, while the second was devoted to excerpts from Handel's "Messiah." The chorus numbered about fifty and the soloists were Adele Brault, Louise Huntley, Harry Wembridge and Alexander Lackey, with Helmuth Krause, director; Fred Brainerd, organist, and Mildred Linden, pianist. H. C.

### DOSTAL WINS RE-ENGAGEMENT

Tenor's Success in Long Island Event  
Brings Another Booking

George Dostal, the New York tenor, was heard in a concert at St. Joseph's Academy at Brentwood in the Pines, Long Island, on the afternoon of Dec.



George Dostal, Re-engaged for Second  
Recital at Brentwood

17. The program contained fourteen numbers, but with the encores which were demanded brought the total number of offerings to twenty-five.

Among the numbers received with the most favor were Mercadante's "T'amo," Donizetti's "Deserto in Terra," "The Star," by Rogers; Foster's "Spring Tide of Love," "Wind and Lyre," by Harriet Ware; "A Birthday," by Woodman; Seiler's "Shamrock," Scott's "Jasmine Door," Sanderson's "All Joy Be Thine," Somerville's "Lullaby," Liza Lehmann's "Daddy's Sweetheart" and "Life," by Oley Speaks. To these were added several other well-known English ballads, all of which Mr. Dostal gave in his usual finished style.

This was Mr. Dostal's first appearance in Brentwood and he made such an ex-

cellent impression that he was immediately engaged for another appearance this season.

### Syracuse Club Greets Arthur Herschmann

A number of recitals which Arthur Herschmann, the New York baritone, is giving throughout New York State included one before the Salon Musical Club of Syracuse, Mrs. Charles E. Crouse, president, which was attended largely by the musically interested of the city. Mr. Herschmann gave a program containing numbers by Haydn, Handel, Hùe, Fauré, Paulin, Paladilhe, Hugo Kaun, Hugo Wolf, Hans Hermann, Cowles, Burleigh, Walthew and Tosti and two duets with Laura Van Kuran, soprano, of Syracuse University, "Les Hirondelles" from Thomas's "Mignon" and Faure's "Crucifix." Mr. Herschmann was in excellent

voice and sang the entire program in his usual finished manner, displaying a voice of much beauty and power and marked interpretative ability. The blending of the voices in the duets was extremely fine. The accompaniments were played in a most able manner by William C. Sutherland, a local pianist.

### Armenian and Old English Songs on Philip Bennyan's Program

Philip Bennyan, baritone, assisted by Mildred Dilling, harpist, with Fernando Tanara, the distinguished coach, at the piano, will be heard in recital at Aeolian Hall, New York, on Saturday evening, Jan. 8. The program will include a group of old English songs, two Armenian songs by Rossinian and Shaaziz, the Prologue to "Pagliacci," the Cavatina of Figaro from the "Barbiere di Siviglia" and "Nina," by Mr. Tanara.

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| I. a Praeludium op. 104, No. 1.....       | Mendelssohn    |
| b Fantasie op. 15 (Wanderer).....         | Schubert       |
| Allegro con fuoco, ma non troppo          | Adagio         |
| II. a Impromptu B flat major op. 142..... | Schubert-Liszt |
| b Auf dem Wasser zu singen.....           | Mendelssohn    |
| c Lied ohne Worte op. 102, No. 5.....     | Mendelssohn    |
| d Variations sérieuses op. 54.....        | Schumann       |
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January 15th, 1916

AT EIGHT-FIFTEEN

A PIANO RECITAL OF THE  
ROMANTICISTS

GERMAINE SCHNITZER

## Stravinsky Calls America Land of Promise in Music

America has always been the land of economic promise for Europeans. Now it is the land of artistic promise, according to an interview from Lausanne, Switzerland, with Igor Stravinsky, composer of the music of a number of the ballets to be given at the Century Theater in January by Serge de Diaghileff's Ballet Russe.

"I know little about American music except that of the music halls," he said in the Villa Stravinsky at Rogivue Morges, "and of that I never tire. For true art never satiates and such music is true art, elemental and expressing the soul of the people. But America will do more. It will build on those elements until it creates music according to the most intricate forms. You are the chosen people and God will preserve you to compose symphonies and fugues."

This same elemental spirit the great Russian composer finds in his own nation's music.

"Happily," he says, "Russian music, though it has felt the influence of general European tendencies, preserves the living elements of the immense Slavonic world, with its vivid combination of primitive fire and mystic idealism. I am glad my country has been able to retain this spirit of itself in its music, and I am glad America will preserve its own fresh youthful emotions in its melody."

Mr. Stravinsky thinks music will develop most as purely an acoustic art, appealing only to the sense of sound and not to the other senses.

"Music," he said, "cannot express anything outside of itself. It must express its own inwardness. This is the tendency of modern music and will even more be the tendency of the music of the future. The Slavonic musical spirit is deeply colored by the acoustic trend."

Mr. Stravinsky stated that he hoped to give his opinion on musical matters in person to Americans.

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## DISCERN A BOSTON OPERA AWAKENING

Desire for Permanent Company  
Result of Pavlowa-Rabinoff  
Season, Says Manager

Bureau of Musical America,  
120 Boylston Street,  
Boston, Dec. 21, 1915.

IN an interview with MUSICAL AMERICA's correspondent, W. R. Macdonald, business manager of the season of opera presented by the Boston Grand Opera-Pavlowa Ballet organization, which has just terminated at the Boston Opera House, spoke with the greatest enthusiasm of the results of the engagement.

"While it is perfectly well-known," said he, "that the financial results for the four weeks were disappointing, nevertheless, one very important outcome of the magnificent performances presented by Mlle. Pavlowa and Max Rabinoff was the favorable turn of sentiment toward opera as an institution in Boston. It is idle to deny that, since the abandonment of the former company, public sentiment was, to say the least, not very prepossessed with the idea of opera as a Boston institution. Whatever the reasons for this may be, they undoubtedly existed, and as proof I may cite that during the autumn many of Boston's leading citizens did everything to discourage my efforts in the raising of a subscription for an opera season, frankly telling me that, in their opinion, the wisest thing was to allow opera in Boston to sink into oblivion for at least some years to come.

"And now it is pleasant to think that this almost universally inimical feeling has been changed into one of such friendliness that, before her departure, Mlle. Pavlowa was assured by hosts of the society and musical circles that, if she

would return another year with such an opera company, every support would be given her.

"It is, moreover, eloquent testimony to the prudent and economical management of what was conceded by every newspaper in the city to be a season of opera superior to that to which Boston has been accustomed that, notwithstanding the lack of fashionable support until the final week of the season, when the sheer merit of the performances drew society in increasingly larger numbers, the deficit was immeasurably smaller proportionately than had been the case with the former company, in spite of the tremendous support the latter always had, including fifty-four boxes sold for almost every performance. In fact, had society turned out from the first or second week for our Pavlowa opera, as it did during the last ten days of the engagement, it is fair to assume that there would have been no deficit at all—truly an achievement of which Mlle. Pavlowa and her associates may well be proud.

"But, over and above all," repeated Mr. Macdonald, "and more gratifying to me personally than any other feature is the absolute swing of the pendulum in regard to public feeling. One hears on every side that Boston must have and will have its own permanent opera."

W. H. L.

### Stojowski Dedicates Song to Greta Torpadie

Sigismond Stojowski has just paid a compliment to Greta Torpadie, the charming young singer, in dedicating to her one of his latest songs, "Euphonies," which she will sing in French at one of her concerts.

### More Engagements for James Harrod

With the Flonzaley Quartet at Providence, on Dec. 3, James Harrod, the tenor, obtained unusual success. Walter Anderson has booked him for the Lindsborg (Kan.) Festival, April 16, in "The Messiah," for a recital on April 17 and a joint recital with Mme. Anita Rio at Syracuse, Jan. 27.

## HAMLIN IN RECITAL WINS DULUTH PRAISE

Well-Devised Program Includes  
American Songs—Concert  
Audience Small

DULUTH, MINN., Dec. 28.—It was a great pity that George Hamlin's recent recital failed to draw a larger audience, as it was the finest offering of the season. Mr. Hamlin had sung here a number of years ago and gained many admirers. In the meantime, his experiences on the operatic stage have developed in him breadth and freedom, conception and expression, power of interpretation, tonal beauty and volume of voice which are truly marvelous. He was in a most gracious mood and responded again and again to the demands of the enthusiasts.

The exacting program presented the most varied and intricate moods, including the "If With All Your Hearts," from "Elijah," Mendelssohn; "Im Abendroth," Schubert; "Siegfried's Liebeslied," from "Walküre," Wagner, and an American group, "Les Silhouettes," Carpenter; "The Glory of the Day Was in Her Face," Burleigh (dedicated to Mr. Hamlin); "The Gray Wolf," Burleigh; "The Crying of Water," Campbell-Tipton (dedicated to Mr. Hamlin); "To a Hidden Violet," Mary Helen Brown; "June," Mrs. Beach, and "If You Would Love Me," MacDermid; "Your Eyes," Schneider; "Since You Went Away," Johnson.

Two events of the pre-holiday season suffered rather severely from the activities preceding Christmas, and were not accorded the audiences that the excellent programs warranted. The concert given by Mr. and Mrs. R. Buchanan Morton, on Dec. 14, included a group of delightful piano offerings by Mr. Morton, while Mrs. Morton pleased in her singing of a charming group of Celtic folk songs. The

concert at which the Matinée Musicale presented Cordelia Ayer Paine, pianist, and Mrs. Charles Weyerhauser, soprano, also failed to draw the audience that the artistry of both singer and pianist merited. The Schumann "Etudes Symphoniques" was included in the program which Miss Paine gave, with fine appreciation of the exactions of the piece, together with a delightful Chopin group. The Sibelius "Black Roses" and the Rimsky-Karsakoff "Song of India" were beautifully sung by Mrs. Weyerhauser.

### Policeman's Baby Daughter as Geraldine Farrar's "Co-Star"

CHICAGO, Dec. 15.—For the rôle of *Trouble* in "Madama Butterfly," given by the Chicago Opera Company on Dec. 10, Frances Lilian Krumbain, three and one-half years old, daughter of a Chicago policeman, was chosen by no less a critic than Geraldine Farrar herself. Dozens of babies were presented as aspirants for the rôle by ambitious mothers who wished to see their small daughters launched on a grand opera career, but Frances Lilian was given the preference and proved herself worthy of the honor. "Baby Krumbain is the prettiest little lady I have ever had as a 'co-star,'" said Miss Farrar.

### Famous Singers Engaged for Richmond Festival

RICHMOND, VA., Dec. 27.—With each successive year, the Wednesday Club concerts became more artistic and attractive and the May festival for the coming season promises to be one of the most elaborate ever attempted by the big singing organization of this city. Soloists engaged are Anna Case and Lucrezia Bori, Metropolitan Opera sopranos, and the baritones, Pasquale Amato and Clarence Whitehill. Other stars of the musical world will be engaged later. The Metropolitan Opera House Orchestra has also been engaged. The Wednesday Club Chorus, under the leadership of Mr. Baker, will of course be heard in a number of selections. W. G. O.

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## GUILBERT GIVES "NOEL" PROGRAM

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Mme. Yvette Guilbert began her second series of recitals at the Maxine Elliott Theater, New York, Sunday evening, Dec. 26, in a song group that painted a charmingly tender story of the Nativity, as told in the Legendes Dorées of the Sixteenth Century. Under the magic of Mme. Guilbert's wonderful art her auditors heard the Bethlehem Tale, given in "La Naissance du Christ," in a way that took them out under the Judean stars with two weary travelers seeking lodgment. Fully as beautiful was "La Samaritaine," a Noël carol of the Fifteenth Century.

Mme. Guilbert prefaced her next group with a speech. It seemed a bit essential to explain the rather risqué group which necessitated the transformation from a mystic who had listened to the angels' message and had evoked the eternal mystery that comes from the shadows of human sorrow and pain to the saucy grisette who depicted with arch humor the love episodes of Eighteenth Century French village life, but then, as Mme. Guilbert said: "Since I'm singing an historical program I can't well leave them out."

The droll humor of her "La Jolie Picardie" and the "Ah, que l'amour cause de peine" were irresistible. The "Ronde" and "Le Roi a fait battre tambour" were given among songs of the Versailles Court, the recital closing with a delightful group from the Crinoline period of 1830. Ward Stephens was again at the piano, and the burst of applause which greeted him as he took his place showed that the audience was keenly aware of the delicate art with which he builds the background for Mme. Guilbert's enchanting demonstrations of the spirit of old France.

The Barrere Ensemble unfolded the mood of elusive beauty in playing as its initial offering the Mozart Serenade in E Flat, later giving the Gouvy "Suite Gauloise." The Pfeiffer "Musette," for oboe, clarinet and bassoon; two pieces for flute, oboe and clarinet, the "Aubade" of Wailly and the Kriens Ronde des Lutins, and the Gounod "Petite Symphonie," with full ensemble, were beautifully done. M. S.

### New Christmas Cantata by Richmond Composer Receives Hearing

RICHMOND, VA., Dec. 27.—The Christmas cantata, "The Herald of Peace," a new composition, by J. Lamont Galbraith, organist and choirmaster of the First Presbyterian Church, was sung last evening for the first time, by the quartet choir of the church. The composition is tuneful, the arias are attractive and the concerted work is of a really high order of excellence. Mr. Galbraith is widely known as a teacher and has attained a reputation throughout the country as a composer. He has published about 100 works, comprising songs, duets, trios, anthems and cantatas. The members of the quartet who sang the new composition were Adrian M. Kuyk, soprano; Mrs. Robert S. Hudgins, contralto; Ralph Ludwig, tenor, and W. Sharitz, bass. W. G. O.

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RECITALS

## MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 46

*I am very glad to have this  
opportunity of wishing Musical America  
and its readers—amongst whom I  
number so many of my very  
good friends—The happiest and  
most prosperous New Year.  
John McCormack  
Dec. 29<sup>th</sup> 15.*



John McCormack, the noted Irish tenor, has become an American institution. His inimitable song recitals always mean crowded auditoriums and enthusiastic audiences. This has given him the opportunity to show that his art is broad and not merely confined to folksongs.

Photo © Hartsook

## Work of Our Public Libraries in Circulation of Good Music

THE issuance of a special music number by the *Library Journal* in "an endeavor to record and stimulate the work of American public libraries in the collection and promotion of good music" calls attention to the growth of this form of library activity, says an article in the *Indianapolis News*. Circulation of music by a public library probably had its origin about 1882, when the old Brooklyn library, aided by a gift from its president, began to lend sheet music. Many public libraries have since taken up the plan, including libraries at Hartford, Conn.; Brookline and Haverhill, Mass.; Evanston, Ill.; Richmond and Gary, Ind.; St. Louis, St. Paul and elsewhere.

In 1882 the Brooklyn public library bought 400 volumes of music and began to lend them to the public. They were bound in light board covers that lie flat when open. The collection now numbers 4570 volumes of instrumental music and 1200 volumes of books dealing with the history and theory of music. The music is selected by music-lovers, who give their services free. The larger part of the music is in works suitable for the piano, but the collection also contains music for violin, cello, operas with vocal scores and songs. During the opera season the demand for the music is so great that the library has been forced to limit the borrower's time to three days. When the opera season is over the music is lent for the usual fourteen days, with the privilege of renewal. The circulation for the year at the main branch of the library is approximately 7000 volumes, and about 2500 are sent to various branches throughout the city.

The Hartford library began the circulation of music in 1895 with 150 volumes

of bound sheet music. It now has 1678 volumes with an average yearly circulation of 2098. This library makes a specialty of supplying the music of operas given in the city. The Haverhill library began to lend music at about the same time. The collection was started with the idea of furnishing popular music only and none of the classics was included. As soon as it became known that music could be obtained at the library there came calls for more serious works, which the library bought. Vocal scores of operas, both comic and grand, are reported most in demand.

The St. Louis public library music section is operated primarily for readers. The library wishes to encourage the reading of music as an ordinary book would be read. For this reason, in the words of one of its officers, it "buys good, easy music that may be read at sight." No single sheet music is lent. Bound collections of the modern dances—tangos, maxixes, one-steps, etc.—are lent and the library expects to do the same with popular songs and with "examples of the peculiar and characteristic syncope known as 'ragtime'."

The Forbes library at Northampton has about 10,615 pieces of sheet music and 4000 volumes of piano, opera and orchestral music, with a circulation of about 4000 yearly. The library buys freely and lends to clubs. It also owns four phonographs which are loaned to the public schools, with the records.

The Evanston public library, besides a collection of instrumental and vocal music, also has a piano player and music for it. The loaning of this music has been popular, and, according to the librarian, has been of distinct value in promoting a taste for the best music. The Los Angeles public library, in addition to its collection of music, also maintains a sound-proof recital room and a piano for trying the music. The music room is in almost continuous use by amateur and professional musicians.

The Morris Reeves library at Richmond, Ind., has one of the largest collections of piano-player music among the libraries. It was started in 1911 with 800 rolls given by a manufacturing company. A later gift was made by the company and when the demand for records grew greater, the library assumed the expense of buying additional rolls. There are now over 10,000 rolls on the shelves, and the average circulation for last year was 940 a month.

### Pupils of Bangor (Me.) Teachers Show Promise in Début

BANGOR, ME., Dec. 22.—Last evening, in the Memorial Parlors, before a capacity audience, Sara Peakes, vocal teacher, and C. Winfield Richmond, teacher of piano, presented in début, at a joint recital, their pupils, Margaret Mitchell, soprano, and Hazel Small, pianist. Miss Mitchell, who possesses a voice of much promise, was at her best in Spross's "Ishtar," Rogers's "The Star" and Lohr's "Where My Caravan Has Rested."

Miss Small's playing is crisp and brilliant, although not powerful. She did especially fine work in Brahms's "Intermezzo" and in a Chopin group. Mabelle Sawyer proved a satisfying accompanist. J. L. B.

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# THE RETURN TRIUMPHANT of EMMY DESTINN to the

Metropolitan Opera Company as *Elsa* in "Lohengrin," December 20th, 1915



*N. Y. Evening Post*

## THE POWER OF DESTINN

She is a most lovely *Elsa* in appearance, voice, and demeanor. Her acting accentuates the traits of *Elsa's* character—her absolute faith in the first act, her growing doubt—in spite of her protestations, in the second act, her giving way to it in the first scene of the third act, and her despair in the final scene. Vocally, her performance was superb. She colored the music dramatically, and made the most of the climaxes. Her return to the Metropolitan, which thought it could get along without her, may be accepted as an illustration of "La Forza del Destinn" (*sit venia verbo*). It's no use trying to get along without stars, however costly, and plenty of them.

*N. Y. Tribune*

Miss Destinn was rapturously greeted and her curtain calls were numberless. And she looked very, very happy.

*Elsa*, for it was in "Lohengrin" that the Bohemian soprano was making her re-entrance, is not an

ideal part for Miss Destinn, but she always sings the music beautifully when she is in good voice. She proved last night that she is in good voice—which is all very lovely and pleasing to Miss Destinn, her public and to Mr. Gatti-Casazza. She is also thinner by—it is solemnly and officially stated—thirty pounds. And this, added to the improvement in her vocal condition, means that her return to the company is most gratifying.

*N. Y. Sun*

The principal singers appeared before the curtain six or eight times. It was evident that the audience wished Mme. Destinn to appear alone and finally she did so. She was warmly welcomed.

It was gratifying to hear her once again. Her voice was resonant and clear and she sang her music in the style which has now so long been popular with operagoers. Her return to the Metropolitan stage will add to the present strength of the company and to the interest of the season.

*N. Y. Times*

Her reappearance last evening in a part which she has often filled in recent seasons was gladly welcomed by the Monday night audience. She returned in good voice; her singing of the music and her impersonation had well-remembered traits of beauty and dramatic fitness.

*N. Y. Press*

Six or seven times with her fellow artists, and then three times with Jacques Urlus as partner, the Bohemian prima donna acknowledged the tumultuous approval of her admirers. But those excited men and women wanted to see Mme. Destinn once more, and they wanted to see her alone. And when the golden drapery separated again to give another glimpse of the famous soprano, now happily back again where she belongs, a chorus of bravas echoed through the vast auditorium.

Mme. Destinn should win the popular favor she deserves. She is far more youthful and graceful in appearance than of yore and her voice seems to be in good condition, despite the nervous breakdown that prevented her from sailing for America as early as she had intended.

*N. Y. Herald*

Miss Destinn sang with accustomed beauty of voice and was particularly happy in the lyric passage of the balcony scene. She is reported to be lighter by thirty pounds, and gained additional grace and charm.

*N. Y. Telegraph*

There may be a more remarkable soprano voice than that which Miss Destinn possesses, but I have yet to hear it.

*N. Y. World*

Her voice seemed fresher than when she left here last season, and she still displays vocal excellencies that make her rôle in the opera one of her best.

*N. Y. Globe*

Few women have sung it here or elsewhere so well as she, a fact that came home to you with a certain poignancy at the first notes she softly uttered. Miss Destinn was in good voice for her return, and as her shadow has greatly shrunk since last spring, the poor singers who are sure they will lose their precious voices if they do anything so drastic as "reduce" can take heart and less nourishment. A young woman of definite ideas and aims, even though she does dream dreams, is the *Elsa* Miss Destinn presents—a plausible impersonation and sympathetic enough. An attempt on the part of some overeager persons to applaud the singer at their first glimpse of her on the stage was sternly repressed.

*Evening Sun*

The return of Emmy Destinn to the Metropolitan was a greeting in true holiday spirit that should have gone to the Bohemian soprano's heart. She sang *Elsa* with all her old time ease and looked very happy to be back in her white bridal robes and crown.

*Evening Mail*

Last evening's performance of "Lohengrin" was made memorable by the return of Emmy Destinn to the Metropolitan Opera Company. The popular soprano, officially reported as thirty pounds lighter than last season, sang the music of *Elsa* with a vocal beauty which was amply appreciated by the audience. Miss Destinn was given several distinct ovations.

*Evening World*

Upon her entrance as *Elsa* in "Lohengrin," she was greeted by a large audience with applause that interrupted the action, and after each act she was called before the curtain many times. Something better than this mush-and-milk, most vapid of Wagner's heroines might have been found for her reappearance in a company from which she has been sorely missed. Never mind, she is back, and for that let us be grateful!

## Concert Appearances for 1916-1917 Now Being Booked

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## CHICAGO BOULEVARD BRILLIANT WITH LUSTRE OF CAMPANINI OPERA STARS

**Third of Mile on Highway in Theater District Includes Among Its Pedestrians a Record Number of Musical Notables, As Observed During a Brief Stroll—Little Glimpses of Famous Artists in Leisure Moments**

CHICAGO, Dec. 24.—About a third of a mile on Michigan Boulevard, starting either at the Blackstone Hotel or at Adams Street, is a district which is traversed by the artistic and musically distinguished of the city. Between the two streets, the Blackstone, Congress, Auditorium and Stratford hotels, the Ziegfeld and Auditorium theaters, the Fine Arts Building, the Fine Arts Theater, Orchestra Hall and around the corner, the Blackstone and Illinois theaters are all located, and many of the artists and musicians of the city are found within the area described.

A short walk, then, taken along the west side of Michigan Boulevard any morning will give one fleeting pictures of celebrities.

### Enter Dalmores

I had not gone far from the offices of MUSICAL AMERICA, located in the Grant Park Building, just north of the Blackstone, when I met Charles Dalmores, who had come from the first reading of Massenet's last opera, "Cleopatra," which had been gone over by Campanini and the French tenor in the general director's private apartments.

Dalmore's was particularly pleased that he had such a host of fine friends in Chicago. He had been especially invited to sing at Mrs. Potter Palmer's home, where a lecture by the Hon. Myron T. Herrick attracted a large representative assemblage. Mr. Dalmores was listed to sing the "Marsaillaise" and a group of French songs. He also told me that he had been the guest of Mr. and Mrs. Julius Rosenwald, of Mr. and Mrs. Regensburg, of Mr. and Mrs. Schwab and had been much fêted during his stay.

### Work of Charles G. Dawes

As we reached the Auditorium Hotel Maestro Campanini emerged, and in his usual breezy manner spoke about the coming operatic appearances of Maria Kousnezoff, who will be here about a month, and while we stood there chatting Charles G. Dawes, the prominent financier and music enthusiast, came out from the hotel. He takes a great inter-

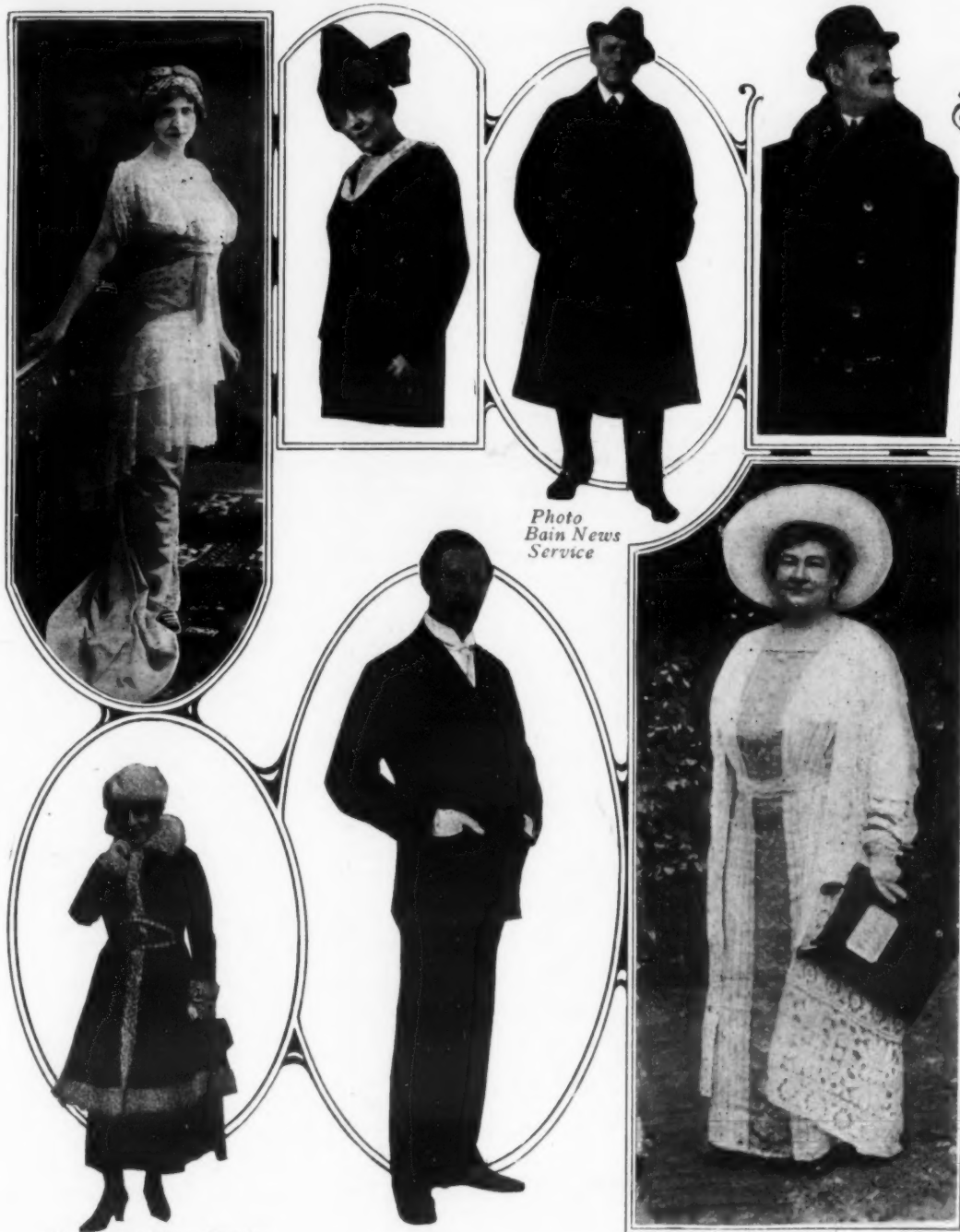


Photo Bain News Service

Some of the Noted Artists Frequently Seen on Chicago's Musical Rialto. Left to Right, Marguerite Beriza, Julia Claussen, Charles Dalmores, Cleofonte Campanini; Below, Louise Edvina, Frederick Stock, Ernestine Schumann-Heink

est in the welfare of the Chicago Opera Association, is one of the most active members of the board of directors, lends many of the singers his help and influence, and has done much to make opera a possibility in Chicago.

A short saunter and Hobart Chatfield-Taylor, well known as a literary light among the élite of the city, came toward us with a friendly greeting. A couple of years ago he translated the dramatic works of Goldoni, on whose

plays and poems Mr. Chatfield-Taylor is looked upon as an authority.

A short distance ahead a stylish young woman was leading a little dog, and on coming up with her we found it to be Conehita Supervia, the young Spanish prima donna, who has found favor as the interpreter of such rôles as *Charlotte* in "Werther" and *Mignon* in Thomas's opera of that name. She will soon be heard in "La Navarraise," which is to be coupled with "Le Viel Aigle," Goun-

bourg's short opera. The latter will be heard for the first time in America on Jan. 4, with Dufranne, Pavlowska, who will create the rôle of *Zina*, made famous by Mme. Marguerite Carré, and Muratore.

### Edvina's Popularity

Mme. Louisa Edvina likes to stroll along our boulevard, and her engaging personality off as well as on the stage is most refreshing. She also enjoys the friendship of many Chicagoans and is often seen with Mr. and Mrs. John Alden Carpenter. Of Mr. Carpenter's talents as a composer she spoke in the highest terms.

Frederick Stock, after his morning's rehearsal at Orchestra Hall, often has a short business parley with Manager Wessels, but he has a block to walk before he reaches the Illinois Central Railroad station, and is often met coming along with some new symphonic score under his arm. None of Chicago's musicians is any better informed on the topics of the day as Mr. Stock, and to be interested or, let us say entertained, it is not necessary to talk music to the eminent conductor of our symphony orchestra.

### Beriza Sings at Reception

While Mme. Marguerite Beriza has thus far only been heard in the Fevrier opera, "Monna Vanna," in which she scored as Mary Garden's successor, she has an extensive repertory and will soon be heard in one of the newer operas of the season. She tripped out of the Congress Hotel in an awful hurry, for she also was going to Mrs. Potter Palmer's reception, where she added to the musical offerings of the day.

When not in a concert tour outside of the city, Mme. Ernestine Schumann-Heink lives up to her reputation as the ideal German matron, and is always found presiding at her home on the boulevard. She frequents opera, however. Just before last Thursday's performance of "Madama Butterfly" on entering the Congress Hotel she stumbled, but held her balance, thus escaping a bad mishap.

She claimed that seeing such a gathering of celebrities (Pollak, Loomis Taylor, Dalmores and Rodolfo Ferrari were standing in a group and greeting her) somewhat disconcerted her.

### New Songs for Mme. Claussen

Always looking for new songs to sing, Mme. Julia Claussen went over many songs written by our Chicago composer, Adolf Brune, with the composer playing the piano accompaniments for her. She is perhaps one of the hardest working of the great artists that I know. She is always studying new things, and among her novelties for her recital here Jan. 30 she will bring forth a song cycle, "Dyveke's Sange," by P. Heise, six songs written to the poems of the Danish writer, Drachmann.

Adolph Weidig, Leon Sametini, Glenn Dillard Gunn, Adolph Muhlmann, Hugo Kortschak, Mrs. William S. Crosby, Walter Spry and several other musicians frequent a little restaurant on Michigan Boulevard, near Jackson Boulevard, and opera, general musical subjects, the war and other topics are discussed around the lunch table with energy and enthusiasm as only artistic people can. And so this third of a mile is full of interest to the musician and to one who has artistic tastes and aspirations.

MAURICE ROSENFELD.

### Propaganda an Enormous Asset

To the Editor of MUSICAL AMERICA:

I desire to wish Mr. Freund a New Year full of splendid realization.

Your paper and your propaganda are enormous assets in the musical life of this country.

Best Christmas wishes from both of us, and highest hopes for the continued success of MUSICAL AMERICA.

Most cordially,

SAMUEL RICHARD GAINES.

Columbus, Ohio, Dec. 21, 1915.

Katharine Goodson, who scored a triumph in the Chopin program, of her first New York recital, will give her second recital at Aeolian Hall on Thursday afternoon, Jan. 6. For this, the original scheme contained four sonatas, but owing to the already numerous performances this season of the Brahms Sonata in F Minor, a group of shorter pieces has been substituted. The program now contains Mozart's A Major, Beethoven's "Moonlight" and A Flat Major, Op. 110, Sonatas and a group made up of Schumann's "Papillons," Brahms's B Minor Capriccio and C Major Intermezzo, a Bach Gigue, Gluck-Sgambati Melody and Scarlatti Capriccio.

## ALLEN HINCKLEY to DUDLEY BUCK

After a recent "Götterdämmerung" performance

Chicago, Ill., Dec. 21, 1915

Dear Mr. Buck:

I sang the best 'Hagen' on Sunday that I ever sang in my life. Many thanks to you for your work with me; it shows.

The first act was good, but in the second I let loose in proper shape, and I never tossed that *Ruf* and the following stuff out as I did then. The third act was just the same.

With freedom of voice comes freedom of thought and dramatic action.

Yours,

Allen Hinckley

### WHAT THE CRITICS SAID:

"The 'Hagen' of Mr. Hinckley was a sinister figure of ponderous voice and powerful in expressive force."—Chicago Evening Post, Dec. 20, 1915.

"Allen Hinckley abandoned the classic slinking and toadying in the rôle of 'Hagen' and made him an elegant blackguard more in tune with his aristocratic voice."—Chicago Examiner, Dec. 20, 1915.

"Mr. Hinckley won good meed of praise for his appearance as 'Hagen.' His sonorous voice, stentorian since his visit here two years ago, and the sturdy pantomimic values he imputed to the character made an excellent impression."—Chicago Daily Tribune, Dec. 20, 1915.

"Still another newcomer was Allen Hinckley, an artist with a strikingly fine voice."—Chicago Daily Journal, Dec. 20, 1915.

"The rôle of 'Hagen' served to introduce Allen Hinckley who made a somber, brooding spirit of evil, and whose voice is exceedingly fine."—Chicago Evening American, Dec. 20, 1915.

"Allen Hinckley made his season's debut with a well thought out study of 'Hagen,' finely sung."—Chicago Daily News, Dec. 20, 1915.

"'Hagen' was allotted to Mr. Hinckley, an artist who had sung with the company during the season previous to this. The voice of the singer was heard to advantage. It is a voice of no little power and richness."—Chicago Herald, Dec. 20, 1915.

Address: ELSIE T. COWEN, BUCK STUDIOS, Aeolian Hall, NEW YORK CITY



## MUSIC IN THE RURAL COMMUNITY

A Neglected Element that Might Do Much to Promote Contentment in Places Remote from the Opportunities of City Life—Eagerness for Music that Exists in Farming Districts

By MAX SCHOEN

[East Tennessee State Normal School, Johnson City, Tenn.]

THAT the inhabitants of rural communities are dissatisfied with life on the farm is the conclusion that the student of country life derives either from personal contact with the people of these communities or from a study of the current literature on the subject. In spite of the efforts of the Federal Government, the State agricultural colleges and the schools to spread contentment with life in the open country by educating the rural community to a higher appreciation of its environment and advantages, the Country Life Commission, which has held a series of conferences throughout the United States, still reports that it has "found by the testimony, not only of farmers themselves, but of all persons in touch with farm life, more or less serious unrest in every part of the United States, even in the most prosperous regions." Evidently there exists a source of dissatisfaction which has as yet been untouched and which does not lie in the physical environment of the farmer and his family. It is the purpose of this paper to try and discover the source of this discontent and to suggest a remedy which, though it may not go far toward solving the problem, is nevertheless worth a trial.

The slogan adopted for the betterment of country life, namely, better farming, better business, better living, is comprehensive and, on its face, ought to be effective. But the fact, as substantiated by the report of the Commission on Rural Life, that even in the most prosperous regions there still exist serious unrest and discontent, points to the omission of an element from the proposed remedy which will have to be supplied before it can fully effectuate its purpose.

To the three items of the formula, better farming, better living, better business, should be added a fourth, better opportunity for spiritual enjoyment. Better farming, better business, better living, all cater to the physical life while the spiritual element is left to starve. Surely, the human being on the farm is as much a spiritual being as the city-bred man or woman. We minister to this need in the city in the theater, concert hall and the church. The country inhabitant is deprived of both the first and the second, while of the third he gets but the poorest service; for neither the preaching nor the music in his church is of a very high order. It is true that both the theater and the well-trained minister are beyond the reach of the rural community. But there exists no reason, either pecuniary or otherwise, why the inhabitant of the open country should be deprived of the joys and pleasures of music, for that requires neither money nor very much training. The craving for music is inherent in the soul of every human being, and opportunities for its satisfaction can be made to be within the reach of all, on the mountain top or in the valley just as well as in the city.

### The Need of Music

Facts gathered by the writer and based upon information received from various sources, such as questionnaires sent out to county superintendents of schools, teachers in rural schools, conferences with people familiar with rural life and personal visits to some of these schools, all point to the conclusion that one of the most imperative needs of the rural community is the enrichment of the life of the people with the joys of music. A series of questions relative to musical conditions and needs throughout the rural section of East Tennessee was sent out by the writer to about thirty county superintendents of schools. The answers received to these questions showed without a single exception that these men, familiar with the needs of their respective communities, feel the need of music not only in their schools, but also among the people in general.

Running through the statements of these educators was the common opinion that the teachers in their schools would be of much greater service to the school and community were they able to introduce and promote some form of musical activity in the school, church or public

gathering. Statements bearing out this opinion have been and are constantly being received from teachers of experience in the country schools who claim that a practicable knowledge of music would greatly increase their influence over the pupils as teachers and over the people as members of the community where they taught.

Furthermore, the enthusiasm of every one of the few teachers who are doing some work in music in their schools is of a degree that proves conclusively the thirst for music existing among the children and older people of the open country. Recently the writer spent a day in a large rural school attended by the children of farmers of various degrees of prosperity. It was worth while to travel miles to experience an enthusiastic response to any form of musical influence such as was displayed by these children. Surely, if the children all over this broad land love music as do the children of this school, then the United States, if given half a chance by musical education in the rural schools, is bound to become the leading musical nation of the world. If it is a long step from musical gems of the type of "Turkey in the Straw" and "The Arkansas Traveler" to an appreciation of MacDowell and Schumann, then these unspoiled children of nature who have not yet come under the blighting influence of ragtime showed a most remarkable tendency for rapid progress; for within a few hours their musical taste advanced from the crude music mentioned above to a genuine living joy in selections from the "Woodland Sketches" of MacDowell and "The Album for the Young" of Schumann.

### The Singing Schools

If any further proof be needed to show the genuine love for music existing among the people of the open country I need but call attention to the popularity of the so-called "singing schools" held from time to time in these districts. These meetings, usually conducted by poorly equipped and very incompetent "singing teachers" and with a fee charged for the instruction, attract large congregations of old and young in the most sparsely populated backwoods districts. The music used, like the instruction given, is of a most pitiable type. It is truly a shame that such a splendid opportunity to develop genuine musical taste and to make of this nation a true "musical America" should be so far neglected as to be left to the exploitation of any musical hack and cripple who sees in it an opportunity to make a few dollars.

It ought to be a sad reflection upon our educational system and especially upon our sense of justice as educators that we deny to the country inhabitant and his family that which we insist upon having for ourselves. We spend thousands of dollars annually for musical instruction in the public schools of our cities and we totally neglect the child in the rural school in this respect. The injustice of this arrangement is more apparent in view of the fact that the city child has every opportunity to hear the best music in the theater, concert hall and church and does not have to depend upon the school at all for his musical training while the child in the rural section, unless he receives such instruction in the school, is entirely deprived of the pleasures of music.

Aristotle says somewhere in regard to music that "it is of the utmost importance to provide in education for the use of the ennobling and the fortifying moods." From our educational scheme it would almost seem as if we were of the opinion that the only human beings being in need of this influence are city dwellers, for we make no provision for it for the country inhabitant. I wish also to call attention to this state of affairs as it affects the country church. In the city the church can afford and is able to obtain the best musical talent with which to enrich its service. The country church, on the other hand, depends for its music on the young people of the congregation and unless these receive some kind of musical instruction in the school the church service suffers.

If it is true that the impressiveness of a religious service and the size of the congregation depend to a great extent upon the kind of music in the church—and preachers claim this to be so—then we have another good reason why music should find a place in the rural school curriculum more so than in the city.

The question as to what branches of music should be introduced into the rural school and community must be determined by three considerations: First, what is most needed; second, what will appeal to the people, and third, what is most easily introduced.

### Ignorance of Familiar Songs

We possess a certain number of songs that have delighted the hearts of young and old for generations and which ought to be the common possession of all; songs of love, home, country and devotion. The fact that thousands of people over the country are totally ignorant of even the most familiar of these songs is deplorable. An investigation concerning this matter conducted among more than one thousand school teachers in rural schools revealed a most astounding state of ignorance in regard to the most common folk and popular songs we possess. The investigation showed that among the more than one thousand teachers not more than half a dozen of these songs were known even by name. If this condition prevails in other parts of the country, we can at once see where the beginning in musical education for the multitudes should be made, namely, in the spread of knowledge of the songs of the people. Such knowledge is required of the children in every civilized country and it should be so with us.

Musical education should have a common aim with that of reading, a coming in contact and an acquaintance with the best in musical literature. The response of children and people in general to any attempt made to familiarize them with the best and most beautiful in music is most inspiring and most encouraging. It took but a few weeks of direction and instruction to elevate the taste of children from the most trashy stuff parading under the name of music to a genuine understanding and love of some of the finest examples of musical inspiration. For instance, a class of children after a brief period of instruction, discussed most intelligently the more picturesque compositions of MacDowell. Compositions descriptive of these pieces were written by the pupils without the least coercion. One girl of high school age wrote a sonnet on MacDowell's "To a Wild Rose," while a boy in the seventh grade described the same composer's "From an Indian Lodge" in almost poetic language. A brief announcement from the platform of the school with which the writer is connected of a lecture on "How to Listen to Music" brought the attendance of practically every student in the school, exceeding the utmost expectations of the lecturer. These are but a few instances in the experience of the writer in such work with students most of whom are from rural sections, showing how eager young and old are to take advantage of any and every opportunity to come in contact with the best in music.

A knowledge of the standard songs of the people by the people and an acquaintance with masterpieces of musical literature in its various branches are most needed, most appreciated and most easily introduced into the rural community.

### The Best Medium

The only and best medium for introducing music into the country home and community is the country school. And the agency by which it is to be introduced into the country school must be the institutions that prepare the teachers for these schools, namely, the State Normal Schools of the country. What is most needed is teachers leaving these normal schools with an enthusiasm for, and a practical knowledge of the subject such as will induce them to impart their enthusiasm and their knowledge to their pupils. Once music has found a place in the school its introduction into the home will be but a simple matter. To do this work as it ought to be done and as it must be done the departments of music of the normal schools must be headed by men and women fired with the zeal and courage of a pioneer, and in back of these must be the school authorities offering encouragement and a helping hand.

Let the music departments of the normal schools offer courses in music appreciation and methods of presenting the subject to children. Let such courses be required of all prospective teachers and we shall not merely hope for a "musical America," but shall also feel that we are doing something to realize our hope. With the modern development of mechanical sound-producing instruments there is no reason beyond that of neglect and indifference on the part of educators why the child in the most isolated country hut should not have as good an opportunity to become familiar with the great works of musical literature as the child living in the most musical center of the country.

### Danville (Va.) Choir Has Concert of Christmas Music

DANVILLE, VA., Dec. 27.—The sacred cantata, "The Christ Child," by C. B. Hawley, was given yesterday afternoon by the choir of the First Presbyterian Church of Danville, with Mrs. George Temple and Sallie Watson, sopranos; Anne Carrington, contralto; Benjamin Bates and J. Bryant Heard, tenors, and Ashby Raine, bass. Mrs. Temple conducted the cantata, with Jessie Brewer at the organ. A prefatory program of organ music included Dubois, Chauvet and Handel compositions.

### Thirty Spring Festivals Will Have Mr. Middleton as Soloist

Arthur Middleton, basso of the Metropolitan Opera Company, has been engaged through his managers, Messrs. Haensel and Jones of New York, by Tom Ward, director of the Syracuse Festival, to sing the rôle of Samson in the production of "Samson and Delilah" which will be one of the big features of this festival. Mr. Middleton will sing at some thirty odd festivals next spring.

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## PAVLOWA GIVES WASHINGTON PREMIÈRE OF DANCE-DRAMA BY AMERICAN WOMAN

**Audience Including Brilliant Party  
From White House and Repre-  
sentatives of Diplomatic Circles  
Sees Ballet Russe Present Mrs.  
Hemmick's Latest Work—Story  
of a Dream-Pierrot Given De-  
lightful Setting of Chaminade  
Music**

WASHINGTON, D. C., Dec. 20.—Washington certainly did honor to its own to-night, when Anna Pavlova, Alexandre Volinine, the entire Ballet Russe and the chorus of the Boston Grand Opera Company, offered the première performance of "L'Ecole en Crinoline" by Mrs. Christian Hemmick, the well-known society leader of this city. Not only did society turn out in full force, but representatives of diplomatic circles were also in attendance, as well as musicians, and lovers of the terpsichorean art, until the Belasco Theater was taxed to its capacity.

"L'Ecole en Crinoline" was presented in conjunction with "L'Amore dei Tre Re," which was given its first operatic hearing in Washington, but it must be confessed that the chief interest in to-night's performance centered about Mrs. Hemmick's composition.

### Dream of Pierrot is Theme

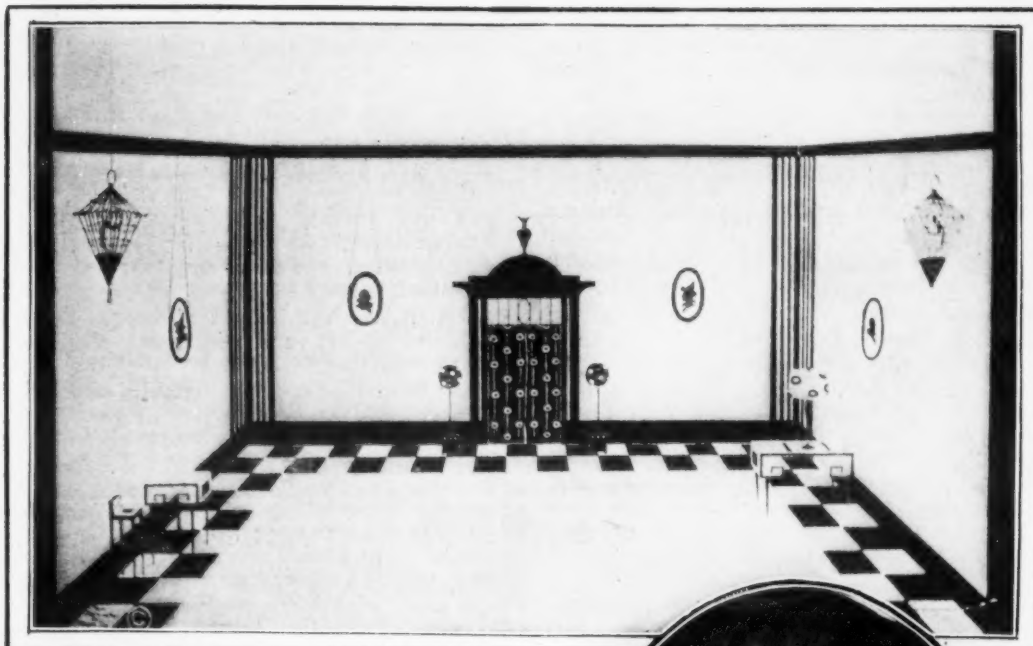
By a delightful combination of ballet, pantomime, and singing the composer has woven a charming story which could not have been more artistically handled than by Mme. Pavlova and her *corps de ballet*. The fact that Mrs. Hemmick is an artist of the brush and chisel and that she assisted in the direction of rehearsals added much to the production's being given the author's true conception. The story is that of the mischievous pupil of the school, *Emilie*, being sent for punishment into the corner, where she amuses herself by throwing kisses at the picture of *Pierrot*. Being kept in, she falls asleep over her studies and dreams of her *Pierrot*. He comes over the wall and dances with her. Later when the pupils return for *Emilie* and wake her, she realizes it was all a dream.

Mme. Pavlova made a most charming *Emilie* and M. Volinine an elfish *Pierrot*. The other characters were the school mistress, Mlle. Schelton; the curate, M. Zalewski, and the pupils, the Ballet Russe. Ample opportunity was given for solo and ensemble dancing, as well as dramatic interpretation in pantomime.

### Selected Chaminade Music

The music was culled entirely from the compositions of Chaminade. When asked why this composer was selected, Mrs. Hemmick said, "The music of Chaminade always speaks to me of quaint, amusing situations, of a rare combination of the ancient and modern. To me music presents a living community and in Chaminade's music the people are creatures of charm, with here a touch of drollness, there elegance and grace, and again simplicity and beauty. This is the spirit I have meant to breath in 'L'Ecole en Crinoline,' and this Mme. Pavlova says I have conveyed, and she and her Ballet Russe are truly the personification of this spirit."

"The composition of this dance-drama was by no means a hard task. In fact, it seemed to compose itself from the various situations that the music suggests and none of the several pageant-



Setting for "L'Ecole en Crinoline," Produced by Mme. Pavlova in Washington. Below, Mrs. Christian Hemmick, Author of the Dance-Drama

dramas I have arranged has given me more pleasure than this."

### Composer Designed Settings

It is to be said to Mrs. Hemmick's credit that she designed the stage set, the costumes, the furniture, etc., as well as the color scheme, all with the aim of embodying the spirit of Chaminade's music. The musical setting includes many compositions, some in part and others in their entirety, all woven into a complete and rhythmical whole. The entire scheme is in black and white in unique and artistic combinations. The appended reproduction was taken from Mrs. Hemmick's own sketch for the production, which was followed by Mr. Rabinoff in every detail. It was executed by Mortimer Clark.

### White House Party Attends

The audiences have been especially brilliant at each performance of the opera, but to-night's display eclipsed them all. The box party from the White House included Mrs. A. W. Howe, sister of the President; Margaret Wilson, Mrs. Cothran, Helen Woodrow Bones, Edith Benham and Francis B. Sayre. Postmaster and Mrs. Burleson were the guests of Mr. and Mrs. Christian Hemmick. The Russian Ambassador and Mme. Bakmeteff and members from the embassy made a brilliant box party. Others of the diplomatic and official corps included the Japanese Ambassador and Viscountess Chinda, Mme. Pezet, Secretary of Agriculture Houston and Mrs. Houston, Gen. Barnett and Mrs. Barnett, Secretary of War Garrison and Mrs. Garrison, Justice and Mrs. Mahlon Pitney, Representative Nicholas Longworth and Mrs. Longworth, Mr. Caccato of the Italian embassy, and scores of others.

### Hear Villani as "Flora"

The opera offered on this evening, "L'Amore dei Tre Re," was given the artistic finish that characterizes the Boston Grand Opera Company, and the cast, superbly suited to the opera, was as follows:

Flora, Luisa Villani; Manfredo, George Baklanoff; Archibaldo, Jose Mardones; Avito, Giovanni Zenatello; Flaminio, Romeo Boscacci; Ancella, Maria Lara; Una Vecchia, Fely Clement; Un Giovane, Enrico Nava; Una Giovane, Bianca Saroya.

From the enthusiastic reception and the spontaneous applause, Washington stamped its hearty approval of the first hearing of Montemezzi's great work. A

wounded man was put in a hospital at Roulers, where his arm was amputated. The German gas having weakened his heart, it was not thought wise to give him chloroform. "There was a little Belgian nun," he says, "acting as a nurse, and while the doctor sawed she took my hand, and in broken English said: 'You sing? What you sing? Maybe "God be with you till we meet again." And holding her hand I sang. It must have been beautiful music, but she held on to my hand, and I yelled the hymn from first verse to chorus and back again."

### THE FIRST BANDMASTER

**King David the Original Orchestral Organizer, Says Mr. Sousa**

David might well be called the first bandmaster mentioned in history, said John Philip Sousa recently in the *Spokane Chronicle*, for he was the first orchestral organizer of which we have any record. His band numbered two hundred, fourscore and eight, and he thus led the first body of players. He no doubt possessed a knowledge of instrumentation and tone-color effect, for he assigns his subjects to special instruments.

The fourth Psalm, "Hear me when I call, O God of my righteousness," he directs to be played by his chief musician, who was a player of the harp and the sackbut. Psalm fifth, "Give ear to my words, O Lord," he assigns to the chief musician, who was the solo flutist of his band. Psalm sixth, "O Lord, rebuke me not in thine anger," the chief musician or soloist on the string instrument, who had a virtuoso's regard for expression, is called upon to perform, and so on through the Psalms.

David without question had in his band all of the component parts of the modern orchestra—strings, wood-winds, brass and percussion. At the dedication of Solomon's temple, David and all the house of Israel "played before the Lord with all manner of instruments made of fir wood, and with harps and with psalteries with trimbels, castanets, cornets and cymbals, and the sound of the trumpet was heard in the land even as it is heard to-day." Popular as a composer and popular as a conductor, David was certainly to be envied.

From these Biblical days to the present time the instrumental body has existed in many forms—bands composed entirely of bagpipes, orchestras composed entirely of string instruments, bands of oboe players, bands entirely of brass, bands of brass and wood-wind, bands of trumpets, bands of bugles, bands of drums, and all sorts of combinations have been made by man.

### A Beethoven Piano at Yale

Though most of the instruments of the large Steinway collection, now to be seen in the Memorial Hall of Yale University, are older and quainter, without and within, the lover of music lingers longest, writes James Frederick Rogers in *The Etude*, over the piano which is said to have belonged to and was doubtless used by Beethoven. This piano of the Yale museum is said to have been used by Beethoven at Baden, though certainly not on his first visit there. It is likely that Mme. Streicher kept it at his disposal wherever and whenever he felt like using it, and it is probable that many of his later compositions were played upon it for the first time. We know that Beethoven used other pianos, for in December, 1817, Mr. Broadwood presented him with one, and Graf of Vienna also made for him in his last years, one having four strings to the note, in the hope that his damaged organs of hearing might be able to appreciate the larger volume of tone thus produced.

Herbert Fryer, the English pianist who last season was heard in several New York recitals, will give his New York recital this season at Aeolian Hall on Jan. 22. The program will be an all-Chopin one.

word of praise must be given the orchestra, for its artistic and sympathetic support in all the operas. The mounting of each production was of uniform excellence, with painstaking attention to detail. Owing to popular demand, the company remained in Washington for an additional performance, giving "La Bohème," with Maggie Teyte as *Mimi* and Riccardo Martin as *Rodolfo*. On this occasion Mme. Pavlova presented her wonderful "Spanish Dances."

WILLARD HOWE.

### Why Tagore Avoided Japan

A traveler returned from India to Japan, according to the *East and West News*, tells why Sir Rabindranath Tagore gave up his proposed visit to the land of the Rising Sun. First, he says, because the Hindu poet, like other poets, changes his mind frequently; second, because his tenants are suffering from want of food; third, he has become incensed at a Japanese who abused Tagore's confidence, pretending to be an admirer of the poet's most refined works and all the while insanely addicted to London music hall songs. "He sings for hours in private, but at the top of his voice," the poet is reported to have said with a withering expression of scorn, "what he calls 'Tippulaly.'"

### Music as an Emergency Anaesthetic

The use of music as an emergency anaesthetic is exemplified in a story of Sergeant Wells, a Canadian who lost an arm as the result of wounds received in Flanders, relates *Music of London*. The sergeant has recently arrived at his home in Vancouver, having been exchanged after spending four months in a prisoners' camp in Saxony. The

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## MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

### Certain Critics and the Audiences at the Metropolitan

To the Editor of MUSICAL AMERICA:

It was with decided satisfaction that I noticed how "Mephisto" had scored the disposition of certain of the critics of the daily press to take every opportunity to make deprecatory remarks concerning the character of the audiences at the Metropolitan.

If a few standees behind the rails happen to start a conversation which, as "Mephisto" truly says, is always promptly repressed, the musical critic of the *Sun* finds it occasion to speak disparagingly of the entire audience as lacking in good taste and musical appreciation. If some Italians, Americans and others find the antics of the new buffo, as *Malatesta* in the "Barber" amusing (which antics, by the bye, are sanctioned by the custom of Italian opera in Italy) an entire audience has to be scored by the eminent gentleman who writes for the *Times* as being of an irresponsible "holiday character."

As an old habitu  of the opera, let me say that I thoroughly agree with "Mephisto," that nowhere in the world is there a more appreciative yet discriminating audience than can be found in the Metropolitan Opera House, as anyone can discover who listens to the conversations in the foyer or in the house between the acts.

And why should it not be? Here are assembled music-lovers, musicians, music teachers, singers, Germans, Italians, Scandinavians, French, not to speak of Americans, who have heard all the great artists here, and if not here, have heard them on the other side.

This attitude of certain of our critics who always speak of everything American concerning music in a deprecatory manner, is born of that supercilious sense of superiority which is not based upon either experience or knowledge, but has for its main support the prestige and circulation of the great journals which they generally misrepresent, certainly in this regard.

I think it was in your columns, by the bye, that some time ago I read how Manager Gatti-Casazza expressed his opinion that the first duty of the critic or writer for the press on musical matters, should be to record what happened, how the performance went, and how it was received by the audience, and then, of course, it was permissible for the critic, as an individual, to express his own opinion.

That the columns of a great daily should be made simply the medium for the often narrow-minded, pedantic, blas  opinions of a particular individual I do not believe.

Cordially,  
AN OLD OPERA-GOER.

### Here's Another Man Who Declined a Kiss from Mary Garden

MY DEAR MEPHISTO:

I read with interest your story of how when a stage hand found a pearl Mary Garden had lost and she offered him his choice of a kiss or twenty dollars he took the money. In line with that I hasten to correct the impression that you give to your readers that no man was ever publicly kissed by Miss Garden. The honor falls upon our friend, Mr. L. E. Behymer, the impresario of Los Angeles.

Some three years ago the Chicago Opera Company appeared in Los Angeles, producing, among other things, Victor Herbert's "Natoma," with Miss Garden in the title r le. Between the last two acts Miss Garden sang a "booster song" for the Shriners, who had attended the opera *en masse*. Of course,

there was a grand demonstration—flowers, cheers, and all that sort of thing. Mr. Behymer had some good excuse for making a speech before Miss Garden sang, and after she had taken her s'teenth curtain call, she dragged Mr. Behymer before the footlights and over to the center of the big stage. There she did quickly "with forethought and malice" twine her arms firmly about him and planted a resounding smack on his ample forehead! There was a riot! In a stage box sat Mrs. Behymer. I'll just bet that it was not the house alone that went mad that night!

A friend of Miss Garden's offered to present me to the singer after the performance. Delighted, I stood in line at the dressing room, but when I beheld the manner in which the friends of the singer were being received, I grew sick at heart and suddenly remembered another engagement. I dared not share Mr. Behymer's fate. (My wife was with me.)

To you, dear Mephisto, my compliments

Sincerely,  
NON KISSIBUS.

Boston, Mass., Dec. 22, 1915.

### Indorses Work for the Establishment of American Ideals in Music

To the Editor of MUSICAL AMERICA:

To-day I am sending you my check for two dollars for my subscription for the coming year. It is refreshing to know that one can expect competent and unbiased criticism in your columns.

We may be "of the West," but we do try to "know the East," and papers such as yours are sure to be regarded as a dependable medium for studying many sides of musical activities where music really exists on a large scale. We like straight talk and a broad policy that will not confine itself to the East. Your editor's unselfish work for the establishment of American ideals in art will surely bear wonderful fruit. The country is fortunate in possessing so loyal a citizen with the time and intelligence to take up such a task.

There is a great deal of constructive work being done out here, and Seattle is beginning to see what a little co-operation among its various musical organizations means.

My best wishes for your continued prosperity.

Very sincerely,  
NEAL H. BEGLEY.  
Seattle, Wash., Dec. 22, 1915.

### Singers' Brains Analyzed

To the Editor of MUSICAL AMERICA:

Not only do singers require brains, but it is absolutely necessary that they possess that *quality* of brains which combines the intellectual with the instinctive, a combination akin to that which produces the genius—in short, the creative brain. To sing a phrase, to create a tone picture mentally and bring it beautifully to life, requires a singing brain given by good mother nature, and then cultivated.

When we fully realize what it takes to make a successful singer, the generous gifts nature must first supply, by giving that mysterious quality, talent then the education of brains to develop that talent, we certainly would not question the brains required. First one must create the instrument to play upon, then, in addition to vocal technique they must be musicians in the same sense as the instrumentalist, also they must master several languages, possess a strong feeling for drama, a wide knowledge of people and conditions of life, a refinement of soul, to say nothing of an infallible memory. What art requires more? For any musician to sit through an opera and listen to even a mediocre vocalist make all the entrances correctly, act and interpret his r le musically and realize what it meant for him to arrive there, and then say it required no brains, discloses a tremendous mental deficiency on his part, or a piece of impertinence.

A successful singer must be highly developed mentally by reason of the requirements of his art. You could not concentrate in a richer educational field than song and operatic singing, requiring a knowledge of composition (both lit-

erary and musical), harmony, tonal technique and an emotional and intellectual broadening.

Whose ear is more keenly tuned than one who has made a specialty of vocal tone?

If it does not take brains to sing successfully, then it takes no brains to be a musician. Singers need not feel hurt that the quality of their grey matter is apparently misunderstood by some instrumentalists and composers, for, when we depart from the realms of art and allow men of brains, but of another calibre, to speak, do they not often class all musicians, from composers down, as mentally below par?

Yours very truly,  
SYLVIE RIOTTE BIRKINS.  
New York, Dec. 24, 1915.

### Those Brainless Idiots—Singers!

To the Editor of MUSICAL AMERICA:

The bald, audacious and derogatory statement accredited to Ethel Leginska, pianist, in the Nov. 6 issue of MUSICAL AMERICA, that it takes no brains to sing, has finally reached the editorial columns of the same paper, on Dec. 18, which fact has prompted me to proffer a few questions I earnestly hope Miss Leginska will see and have the goodness to answer. That this absurd dictum has produced but one reply is probably a surprise to many, and to some a confession to the truth of this assertion. Far be it from such. The fact of the matter is that singers or those interested in the art of song have read and looked upon with pity and commiseration this acrimonious invective, and out of kindness have deferred any retort to this fallacious averment. But editorial comment and invitation makes this requisite.

In the first place—has Miss Leginska ever studied the art of singing? If not, then she is inadequately equipped and incompetent to assert herself thus, for we cannot discourse, far less utter philippics, about something of which we are in ignorance.

When one stops to consider that there are thousands pursuing vocal studies in this country alone, and out of this multitude about one per cent succeed, in the fullest sense of the word, it must appear obvious that something is responsible for the success. And what is it if not ability, and what is ability but mental power? What was it that transformed

[Continued on page 27]

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# MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

that sweet, charming, delightful personality in the name of Anna Case from a seller of soap in the country to an artist of the first magnitude? A natural voice and an indomitable determination united with BRAINS. And, incidentally, she did not have to go to Europe to learn it all.

Similarly, if Miss Leginska's dictum is just, we must believe that the great Campanari was a 'cellist until for some unknown reason or other his brains deserted him, after which he resorted to singing to keep his body and soul together. Sympathetic, isn't it? Also, we must believe that the peerless Scotti found a mercantile house too exacting on his grey matter, so he gave it up and took the brainless occupation. He does pretty well, though, for an imbecile? On the same basis, that acme of the perfect gentleman, David Bispham, who for some years was very successful in opera, displaying unusual versatility, who ranks highly in song recitals, being as brilliant in comic as in tragic situations, who has mastered over forty operatic rôles in various tongues and hundreds of songs, must be set down in musical annals as a brainless man. Despite this fact, I feel that his host of friends will still welcome his beaming smile and covet a chance word or two from him whenever he appears.

And the mastering and portrayal by either Gadski, Fremstad or Matzenauer of the three *Brünnhildes* or *Isolde* is a mere trifle compared to the tremendous, almost superhuman demand on the brain made in pounding out (for that's what most of the modern pianists do, play the orchestra instead of the piano) a Beethoven sonata. And as for Carmen—well, she doesn't need to think—just smoke a cigarette—that's all! I would suggest to Miss Leginska that if she would like to earn some pin money this season, she should step into Miss Farrar's shoes at the Metropolitan and sing *Carmen*—a splendid opportunity to make money easily without any brain work. Of course, many scores of brainless oper-

atic and concert celebrities might be mentioned, but these few will suffice as examples.

But even though brains are dispensable for singing, we can rest assured that there shall be singing in Heaven. We have the authority of the Bible for that, but throughout the millions of words and the innumerable prophecies therein we have yet to find a promise of piano playing in our eternal resting place. *Requiescat in pace.*

Faithfully yours,  
RAYMOND V. CHAFFEE.

Detroit, Mich., Dec. 25, 1915.

## The Proposal to Deck Out Old Operas in New Orchestral Dress

To the Editor of MUSICAL AMERICA:

An American tenor, George Dostal, in an interview recently published in MUSICAL AMERICA, raised a question which, relatively speaking, has not been much threshed out by musically informed persons. Mr. Dostal recommended the refurbishing of the instrumental tissue of some of the older Italian operas, the composers of which, figuratively, poured out rich viands for the singers' consumption, while their stepchild, the orchestra, was obliged to subsist on an occasional crust.

People seem disposed to disagree on the question. Some say that such works as "La Somnambula," "I Puritani" or "La Favorita" are hopelessly remote in spirit from our times and that restorative methods would be futile, thinking to conclude the case by citing one or two disastrous attempts at some such thing.

Here is the status of the matter: These, and certain other operas, are falling into decay because the public is too intelligent and exacting to be content with the short-lived pleasure derived from mere vocal effect. Audiences are demanding and getting operatic works that possess interest in every phase. Bravo! But we believe that there is a warm spot secure for some of the lovely arias which Bellini and his fellows wrote

so fluently. And who shall say that the cutting of the instrumental cloth to conform with present-day patterns need necessarily prove incongruous, provided the task be performed by a brain skilled and sensitive, and urged by an eager heart. No need to attempt to deck out the theatrical music of Meyerbeer with filmy whole-tone regalia—that were ridiculous on the face of it. What we have in mind is something far less radical: Simply a sane effort at reconciling the orchestra of an outmoded day with the spirit of our times by breathing contrapuntal beauty into it.

True, it would require exquisite justness of temper, coupled with devotion on the part of the editor. Naturally, then, such a task must needs be self-imposed. A certain amount of license would be necessary and desirable; the real difficulty would lie in felicitous discrimination.

It is not absurdly optimistic to believe that musicians suitably endowed for such labors exist. Should they ever reveal themselves it would, indeed, be interesting to note whether the operatic "battlehorses" are really gone forever, or merely standing in dire need of added intellectual appeal, such as re-orchestrating them might furnish.

Truly yours,  
BERNARD ROGERS.

New York City, Dec. 23, 1915.

## Why She Took Her Daughter to Europe

To the Editor of MUSICAL AMERICA:

Last year a friend sent us MUSICAL AMERICA for a Christmas gift, and I wish to tell the pleasure it has given us. The only news of musical conditions in America is often all we receive for weeks.

I appreciate very much your work to further musical knowledge and interest and to awaken an appreciation of our own talent in America.

I also would like to tell you my great reason for coming here to educate my daughter, as I find it the reason of many. My finance was very limited, so it was necessary that I do my best. So, upon close investigation of all conditions, I found I could come here, that she could study with one of the world's most famous teachers, hear all the great artists, besides having the advantage of hearing fine orchestral music, for much less than she could study either in New York or Chicago.

I am very much afraid that young people with limited means will have to continue the consideration of this phase of the situation until incomes and the expense of living be better regulated.

We hear some fine music notwithstanding conditions. Recently, at a musical matinée, we heard Joseph Lhévinne, the Russian pianist, play the Brahms Paganini Variations divinely. In the last two years his work has grown wonderfully. The Americans have a great treat in store in his next American appearance.

Wishing you every success and thanking you for your paper,  
Cordially,

MRS. MILDRED REDMAN.

Congratulations on your Fall Number. Splendid!  
Berlin, W., Nov. 19, 1915.

## Peruvian Opera Material

To the Editor of MUSICAL AMERICA:

At a time when I thought no composer of music had explored the possibilities in the histories and legends of the countries of South America, I wrote an opera based on a story of the ancient Incas of Peru. Needless to say, it has never been produced.

But the visit of Señor José Valle-Riestra to this country may awaken interest in such a scenario. I was assisted by the kindness of our American consul at Lima in securing transcripts of traditional melodies and words taken from descendants of the aborigines in the interior of Peru. The story was put in poetic shape about twenty-five years ago by my friend, the late Chauncey Thomas, from which I have constructed my libretto in the main.

I have not tried to make a world-astonisher nor even to be modern after the extreme style of the French or of the Russian, but to be dramatic, to write music expressive of the situation, to create "atmosphere," and to tell the story in the most vivid fashion of which I can conceive. To do more than this is, in my estimation, to ride a "hobby horse" or be Quixotic. For novelty I had relied on the Peruvian color.

But I seem to have been anticipated by Señor José Valle-Riestra, who, with better facilities than I possess, can probably offer a more vivid picture of Peru's ancient history.

Very respectfully,  
D. W. MILLER.  
Norwood, Ohio, Dec. 20, 1915.

## Longing to Hear Miss Farrar

To the Editor of MUSICAL AMERICA:

I wish to agree with the letter written by L. B. in your last issue about the absence of Geraldine Farrar. L. B. is quite right—we are all longing for Miss Farrar. No one can ever take "our Geraldine's" place. I cannot, nor will I go to hear any one else sing in any of her rôles. Oh, yes, I grant that there are other singers, but after hearing Miss Farrar they have no charms. They seem lifeless and inadequate.

Miss Farrar is unique. She has an unusually lovely voice, a wonderfully expressive face, and, above all, the mind back of it all. It is the mind that impresses one the most. Such gifts are rare. Singers like Miss Farrar come once in a lifetime, and we will (I hope) have her with us for many years to come.

I can never decide which of her rôles is the greatest. Her *Butterfly* is exquisite, her *Carmen* fascinating, her *Tosca* enchanting, her *Manon* entrancing. How can anyone decide, when each is lovelier than the other?

Thank heavens! She returns in February. We are all waiting for her, and her reappearance! There will surely be an ovation, and deservedly.

Very truly,  
M. C. S.

New York, Dec. 20, 1915.

## A Reader for Ten Years

To the Editor of MUSICAL AMERICA:

Inclosed please find my check for another year's subscription. I have been a reader and a subscriber for ten years and I think it is a splendid publication, and would not like to miss a single number.

Yours very truly,  
JOHN A. MEYER.  
Philadelphia, Pa., Dec. 27, 1915.



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## Program

- |   |           |
|---|-----------|
| Sonata Appassionata, Op. 57   | Beethoven |
| Allegro assai   |           |
| Andante con moto  |           |
| Allegro ma non troppo   |           |
| Carnaval, Op. 9   | Schumann  |
| Prélude—Pierrot—Arlequin—Valse noble—Eusebius—Florestan—Coquette—Réplique—Sphinxes—Papillons—Lettres dansantes—Chiarina—Chopin—Reconnaissance—Valse allemande—Paganini—Aveu—Promenade—Pause—Marche des Davidsbündler contre les Philistins. |           |
| Sonata in B Flat Minor, Op. 35  |           |
| Grave—Doppio movimento  |           |
| Scherzo   |           |
| Marche funèbre  |           |
| Presto  |           |
| Nocturne, F Sharp Major   | Chopin    |
| Ballade, A Flat Major   |           |
| Mazurka, B Flat Major   |           |
| Mazurka, B Flat Minor   |           |
| Polonaise, E Flat Minor   |           |
| Waldesrauschen  |           |
| Sposalizio (from "Italie"—after Raffaele)   | Liszt     |
| Légende No. 2   |           |
| (St. Francis walking on the waves)  |           |

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Proved to be one of the most pleasing soloists it has ever been the good fortune of the Choral Society to bring before their friends. Kingston's voice was tender and true, and yet it revealed great range and power when he sang the more ambitious grand opera offerings.—*St. Louis Star.*

With his very first number, the Flower Song from *Carmen*, the soloist scored an emphatic hit with his hearers. He sang the passionate aria with rousing fervor in a voice of stalwart timbre, his high notes ringing out with powerful resonance. The audience would not be denied an encore, and the singer responded with a fine rendition of the popular Recitar aria from *I Pagliacci*. Having displayed the dramatic powers of his voice in these operatic numbers, Kingston revealed its sweetness and lyric charm in two groups of songs.—*St. Louis Post Dispatch.*

Kingston's is a robust tenor of even quality and very reliable in the upper register. He put a world of feeling into his rendition of *Ridi Pagliacci*—two songs by Tosti, "Parted" and "Kiss Me, Love," moved the large and fashionable audience to long continued applause.—*St. Louis Globe Democrat.*

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New York, January 1, 1916

## OF WHAT IS HE AFRAID?

Mr. Harrison M. Wild is the conductor of the Apollo Musical Club and of the Mendelssohn Club, two important, popular and successful organizations in Chicago. Besides this, Mr. Wild holds two church positions and devotes such other time as he has to giving lessons on the organ. Furthermore, it can be said that Mr. Wild has for many years been regarded as one of the most prominent and distinguished musicians in Chicago, to whose culture and advance in musical knowledge and appreciation he has greatly contributed.

Recently a representative of MUSICAL AMERICA called on Mr. Wild and suggested that he should do some advertising in MUSICAL AMERICA. Mr. Wild stated that his time was fully taken up, and that he could not be expected to advertise the organizations with which he was connected, as it would not in any way increase his own revenue, although he admitted that he believed in advertising.

When the representative of MUSICAL AMERICA called Mr. Wild's attention to the fact that he was already advertising in other musical papers, and also in certain

dailies, he is reported to have said that he did so "in self-defense"; that one of the other musical papers had come to him and had said in plain words that if he did not pay a certain sum of money that they would "roast" him. He is also reported to have added that the person representing this musical paper did not "beat around the bush", but said that unless he "came down", there would be trouble, and for that reason he has signed a contract.

It will not be necessary for us to go into the question of the business value of advertising in a reputable musical paper to a man, even of Mr. Wild's distinguished position, nor will we take up the question as to whether it pays to advertise or not, in a day when even the great utilities corporations—the electric and telegraph companies—have recognized the value of publicity, nor will we discuss the question of Mr. Wild's duty to do what he can to strengthen the hands of a paper like MUSICAL AMERICA, which is working for the cause of music just as much as he is, and which is, therefore, entitled to consideration.

The point which we wish to take up with Mr. Wild is, why he should advertise in papers that threaten him, and should not patronize a paper with whose power, influence, circulation, and above all, with whose independence and fairness he is unquestionably well acquainted.

Of what is Mr. Wild afraid?

It certainly cannot be of his position as the head of two notable organizations which recognize his ability and conscientious devotion to their interests. He certainly cannot be afraid on personal grounds, as not even the slightest suspicion has ever been mooted with regard to his personal life.

So we ask again—"Of what is he afraid?"

Does he not see that by paying over money to certain notorious musical sheets, when they threaten him, that he is one of those who are deliberately encouraging and making the practice of blackmail profitable?

It is precisely the man in the distinguished position in the musical world which Mr. Wild holds, the man who has the confidence of the members of his organizations as well as the support of the music-loving public, who can afford to put his foot down and take a firm stand against disreputable practice in the press, just as it is precisely those in Mr. Wild's position who can afford to confine their support to reputable journals like MUSICAL AMERICA, who will treat their work "on the merits"—whether they advertise or not.

*John C. Freund*

## FREE SYMPHONY CONCERTS

The occurrence of free orchestral concerts for the people in the United States in recent years does not rob the similar move made in Philadelphia last week of its significance. An account was given in MUSICAL AMERICA of the first of three free concerts by the Philadelphia Symphony Orchestra.

Indeed the development of the "music for the people" idea in America of late only lends emphasis to the Philadelphia enterprise. For it gives background to so notable an expression of the idea as that which can be provided by an orchestra of the caliber of the Philadelphia Symphony.

The ways in which this great democratic evolution of music are being advanced are almost as numerous as the activities engaged in. In general, they divide themselves into three great classes, those in which existing musical organizations are more or less philanthropically lent, on occasion, to the people, and those in which the people themselves organize their musical enterprises. Between these extremes is the case of managers who see a possible financial advantage in presenting good music or great artists to unusually large audiences at low prices. The second of these ways usually takes some form of choral development.

In other words, one form is symphonic and rests on the presentation to the people, for ideal ends, of great works produced by a great established musical machinery which was previously accessible to but a few. This form is practically without the social element. The second form inclines to the chorus, is musical and social, and no less ideal, and rests upon the power of the people to unite for great musical ends, or to employ music to great social ends, without recourse to ponderous and expensive machinery. This form is likely to require the orchestra eventually, however, as an accompaniment. The third form is neither ideal nor social, but commercial; it represents such part as sheer commerce may have in the new movement.

All these forms of music for the people have their place, and each has its different manifestations and principles. It is desirable and right to give symphonic concerts free to the people, at any rate at first. For many people are totally unfamiliar with symphonic concerts, and are not ready to pay even the smallest

amount for something they know absolutely nothing about. If when the people have begun to acquire a taste for this music, and it does not take long, the demand becomes excessive, it will be possible to charge a small amount.

As to the respective merits of the different kinds of musical enterprise for the people, or by them, as above outlined, they are scarcely comparable. Each has its own place. The tendency is for them to merge together, and the principles involved in all three will very likely find more frequent meeting points, as the movement progresses.

## PERSONALITIES



Waiting for the Train in Omaha

The concert party that David Bispham organized to present the playlet "Beethoven" has been traveling extensively this season and in every city has been winning the keenest sort of appreciation. The accompanying snapshot shows Mr. Bispham and the women of his party. From left to right they are: Mrs. Gordon, Kathleen Coman, Mr. Bispham, Miss Patterson and Marie Narelle.

**Bloch**—Alexander Bloch, the violinist, and his wife, who is associated with him in his public work, are at present busily engaged with their latest pupil, a son, Allen Edward Bloch, three weeks old.

**Von Cochems**—Karl von Cochems, the young American basso of the Chicago Opera Company, was born and bred in Wisconsin, educated in Chicago, and has made two trips around the world with grand opera companies.

**Trentini**—Emma Trentini, who is now at her home in Mantua, Italy, has cabled her manager, Arthur Hammerstein, that she will accept a contract to appear in a new operetta by Rudolf Friml and Otto Hauerbach next season.

**Caruso**—Enrico Caruso's Christmas gift to leading members of the Metropolitan Opera staff was a gold coin made especially for him, one side bearing a head and shoulders portrait of himself and the other showing Euterpe with a lyre.

**Goddard**—James Goddard, the American basso of the Chicago Opera Company, stands 6 ft. 4 1/4 in. in his stockings. During a Western concert tour he was constantly mistaken for Jess Willard, the prizefighter, by reason of his gigantic stature.

**Amato**—Having read in MUSICAL AMERICA that Pasquale Amato's son, Mario, wanted for Christmas, copies of books by J. Fenimore Cooper, Os-ke-non-ton, the Mohawk basso, sent Master Mario a copy of "The Last of the Mohicans" as a gift from a real Indian.

**Braslau**—Sophie Braslau's first 1915 Christmas present was Granados' "Dante" score, autographed and presented by the Spanish composer himself. The young contralto appeared in the first American hearing of the symphonic poem with the Chicago Symphony Orchestra a short time ago, and when Mr. Granados heard of the fact and read what the Chicago critics said about the Metropolitan singer's interpretation of the vocal part, he straightway bought a copy of his work, inscribed many words of appreciation therein and despatched it to Miss Braslau with an additional note of gratitude.

**White**—Responding to a query from an interviewer of the *Deseret Evening News* of Salt Lake City, Carolina White, the former prima donna of the Chicago-Philadelphia Opera Company, gave her views on methods of advertising among opera stars in America. She said that many of her friends wondered how she had escaped the usual divorce stories, etc., so generally prevalent. "But no—I don't believe in it," and she smilingly dismissed the idea. "It may be my New England bringing up or the European influence. Why, in Italy—Milan, Naples, Rome—such stories would mean the loss of one's contract. And isn't it strange? In America it often means the gaining of one."

**Frisch**—Mme. Povla Frisch, the Danish concert soprano, was asked recently how long a time she spent over a new song before singing it in public. "It is a matter of three or four months," she replied. "I never sing a song in public unless I have known it that long. I do not consciously try to learn the words or the music. I play the music on the piano, sing it over and over and read the music mentally. Gradually I absorb it, and the interpretation comes as the song becomes more familiar." In Mme. Frisch's view, the music of a song is always of first importance, the words second, and the singer third.





FRANZ KNEISEL

WILLEM WILLEKE

LOUIS SVECENSKI

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# POINT and COUNTERPOINT

JUST what constitutes musical news seems to be an enigma now and then to the harried and hurried readers for the press clipping bureaus. Not so long ago we received in a batch of cuttings a weighty disquisition on "The European Concert," and now we are provided with an editorial from the *Detroit Free Press* on "Mr. Garrison Won't Play," the matter in which the Secretary of War would not "play" being nothing more musical than the discussion about the Philippines.

We have received the following for publication:

Giles A. Megargel, of Peckville, Pa., celebrated his ninetieth birthday by singing a hymn into a phonograph to be played at his funeral.

Giles is certainly a cheery little celebrator.

Under the heading, "Will Produce Music from Rocks," the *Philadelphia Evening Ledger* informs us of the following:

A musical instrument composed of rocks will furnish an odd entertainment given by the Till family in the memorial building of the First Presbyterian Church. When struck with a hammer these rocks produce a musical sound.

Why bother about the hammer? There are some pianists we've heard who could get the desired effect with their hands alone.

"I wouldn't go out at the end of every street, my boy. Beasley bad form."

"I don't go out to drink. I telephone home and get bulletins from the maid about the condition of the pan under the rebozo. My wife can't enjoy the opera unless she knows there is no danger of that pan running over."—*Pittsburgh Post*.

A real-life dialogue reproduced by *Cassius*:

Scene: Wellworth's Five-and-Ten-Cent store, at Counter Where "Miniature Marvel" Talking Machine Records Are Sold. (Saleswoman is playing a record requested by Cassius).

Shabbily Dressed Matron: "What is the name of that song, please, miss."

Saleswoman: "Drink to Me with Thy Only Eyes."

S. D. M.: "What's that?"

Saleswoman: "Drink to Me with Thy Only Eyes."

S. D. M. (to the by-standers): "Can't understand what she says."

Cassius (didactically): "It's 'Drink to Me with Thine Eyes,' an old English song."

S. D. M.: "Well, it's a pretty piece."

Exit Shade of Ben Jonson!

F. P. A., in the *New York Tribune*, tells us of the following, glimpsed by G. M., from a New Haven church bulletin:

"Morning service 10.30. 'Prepare for the worst.' Quartette will sing."

Commenting on the fact that real Tartars are to be included in the ballet for Prince Igor, the *New York Herald* says:

It is now in order for some one to volunteer the witticism that "Prince Igor" is going to be served with sauce Tartare. If Press Agent Bernays of the Diaghilev Ballet were also officiating in that capacity for this "Igor" ballet, we might be able to extract another jokelet from the situation.

Extry! Mr. Bernays tells us that the people in the Ballet Company offices are heavily laden with Bakteria—due to gazing over-long at the costume designs of the Russian colorist.

We hate to bore those who dislike the

"sings badly" quips, but we must reproduce the following as an example of the jokesmiths' current musical output:

"I hear your daughter is taking singing lessons. Don't you find it rather expensive?"

"Well, it's cheaper than hiring a lawyer."

"What has a lawyer got to do with singing lessons?"

"Nothing at all, but I want to get out of the apartment I'm in, and if I hired a lawyer to break the lease it would cost more than to pay for singing lessons and let the landlord break the lease himself."

## In Vaudeville

The soubret: "Those quartet singers seem to get on well together, don't they?"

The comedian: "Yes. They represent a strange paradox."

"What do you mean?"

"Peace without harmony."—*Youngstown Telegram*.

Church: "I see a great composer just died in Europe."

Gotham: "Too bad. They certainly need to be composed over there just now."—*Yonkers Statesman*.

Charles Haubiel of Oklahoma City tells us that it was decided of a little East Side urchin who showed an ability to strum out airs on the piano by ear that he should take lessons. After he had been studying for six months, his aunt asked him how he was getting on with a real music teacher. With childish naïveté the boy responded, "Well, I just about forget how to play."

A young bride who has been studying piano, to her husband: "Don't you think, dearies, that my touch is improving?"

"Yes, to the extent of \$5 per week."

James Huneker in *Puck* has been giving away secrets about characters in the play of operatic intrigue, "The Great Lover." Says he:

That soprano's dog which barks when she sings is only a duplicate of the wicked little "mutt" once owned by Emma Eames (of glorious operatic memory), which barked at rehearsal and called down upon its head the wrath of Felix Mottl, then conductor at the Metropolitan Opera House.

## GIFT FOR MR. FLANDERS

Faculty of New England Conservatory Honors the General Manager

BOSTON, Dec. 23.—Ralph L. Flanders, general manager of the New England Conservatory of Music, was invited yesterday afternoon to attend an informal meeting of the faculty at which he was presented with a handsome divan for his new house at 737 Washington Street, Brookline. Louis C. Elson, who made the brief presentation speech, remarked that for some time past many Americans had been worried about both the European Flanders, the scene of war on the western front, and the American Flanders, surrounded by a faculty containing Germans, Belgians, Frenchmen, Spaniards, Englishmen and even a few New England Yankees. In the interest of preparedness it was at first proposed to provide the general manager with a new shot-gun, but, as his relations with the various nationalities represented in the institution had always been peaceful, it was decided that this protection was unnecessary, and to give him instead the means of going home in the evening for an adequate rest.

Mr. Flanders replied feelingly, ex-



The music that brings back the dreams

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pressing his gratitude for the loyal support of teachers and office-workers during the sixteen years of his connection with the Conservatory.

The Conservatory vacation runs from Dec. 24 through Jan. 2.

Grace Bonner Williams in Recital with Organist Macfarlane

PORTLAND, ME., Dec. 18.—The fifth subscription organ concert was given in City Hall Auditorium Thursday evening by Will C. Macfarlane, organist, assisted by Grace Bonner Williams, the Boston soprano. Mr. Macfarlane played numbers by Böellmann, Beethoven, Handel, Dubois and Guilman. Mrs. Williams sang the "Ave Maria" from Bruch's "Cross of Fire"; "Nachtigal," Brahms; "Wiegenlied," Strauss; "Vöglein, wohin so schnell," Lassen; "Lo, the Heaven-descended Prophet," from the "Passion," Graun; "Come Unto Him," from "The Messiah," Handel, and "In a Manger Lowly," Daniels. She reinforced the very favorable impression made in former appearances here, singing all her numbers with rare charm.

Penelope Davies in Bronxville Song Program

Penelope Davies, the New York mezzo-soprano, with Max Glaser at the piano, was heard at the Hotel Gramatan, Bronxville, N. Y., on Dec. 19, in the Air of *Salomé*, from Massenet's "Hérodiade," "Hail Ye Tyme of Holidays," by Gena Branscombe; "I Heard the Gull," by Sinding, and Rogers's "The Star," all of which she sang with a voice of much beauty and warmth and fine musical feeling. Able accompaniments were played by Mr. Glaser.

## ORCHESTRA GIVES WORK OF ROCHESTER COMPOSER

Mrs. Barbour's Music on Dossenbach's Program—Gogorza as Soloist—Kreisler's Recital

ROCHESTER, Dec. 24.—The two events of the week were especially enjoyable ones, the Rochester Orchestra concert on Dec. 19 and the deferred concert by Fritz Kreisler on Dec. 21. The program given by the Rochester Orchestra was chosen by Mr. Dossenbach to conform to the holiday spirit and was light and varied in character. The soloist was Emilio de Gogorza, who was heard with delight by the large audience and who had to respond to many enthusiastic recalls. Two orchestral numbers attracted much attention and both were repeated—"Praeludium," by Jaernefelt, and "Valse Triste," by Sibelius. The symphony, Haydn's No. 2, in D Major, was delightful as always, and well played. A local composer, Mrs. Florence Newell Barbour, was represented on the program in a number taken from a piano suite and arranged for string orchestra by Mr. Dossenbach.

Convention Hall was filled for the Kreisler concert was a most appreciative audience, and the great virtuoso gave a very enjoyable program, including a number of his own compositions and arrangements.

On Sunday afternoon, Dec. 19, the first recital was given in the new Studio Building by Arthur Herschmann of New York in a very pleasing song program, with William Sutherland at the piano. It was well attended. M. E. W.

# MADAME EDVINA

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# MERLE ALCOCK

Contralto



Artistic Success as  
Soloist with  
New York Symphony  
Orchestra  
Walter Damrosch  
Conductor

New York Times, Dec. 18, 1915.

"Mrs. Merle Alcock, who sang the solos, has a voice of real beauty, smoothness, and fine quality, a cultivated and artistic style. Her diction was especially to be commended."

New York Tribune, Dec. 18, 1915.

"The Prologue was sung by Mrs. Merle Alcock, a young contralto, unknown to New York, who originally had sung the music when it was presented at Berkeley. Miss Alcock it is to be hoped will not remain a stranger to New York. Her voice is a beautiful one, smooth and well produced, and her diction is unusually distinct."

New York Globe, Dec. 18, 1915.

"In a Prologue and a Hymn to Artemis, the beautiful voice and tasteful singing of Mrs. Merle Alcock, a contralto who seems destined to make her mark here, were heard with real pleasure."

New York American, Dec. 18, 1915.

"The Prologue and Hymn to Artemis were charmingly sung by Merle Alcock, contralto."

New York Herald, Dec. 18, 1915.

"Merle Alcock, an American contralto, disclosed a voice of pleasing quality, good range and power, and she sings with good taste and interprets well."

New York Staats Zeitung.

"Merle Alcock, who sang the Prologue, knew well how to sound the dramatic note. She showed a finely schooled resonant voice which made an excellent impression."

Management: Haensel & Jones  
Aeolian Bldg., New York

## KANSAS CHORUS IN WINTER CONCERT

State University Has Busy Musical Season—Begin Student "Sings"

LAWRENCE, KAN., Dec. 27.—The Lawrence Choral Union, Arthur Nevin, Conductor, gave its winter concert on Dec. 16, in a program that demonstrated Mr. Nevin's fine powers as leader. The soloists were William Downing, baritone; Joseph Farrell, bass; Mary Linn, pianist; Edna Hopkins, violinist, and W. B. Dalton, 'cellist; Mrs. Arthur J. Anderson and Mrs. Joseph Farrell were capable accompanists.

The program given was:

"The Day Closes," Sullivan, Chorus. Trio for Piano, Violin and 'Cello, Gade, Miss Linn, Miss Hopkins and Mr. Dalton. "Ave Verum," Mozart, Chorus. Recitative and Aria, from "The Messiah," Handel; "Creation's Hymn," Beethoven, Mr. Farrell, Mrs. Farrell at the piano. "God Is Our Hope and Strength," Stanford, Chorus; soloist, Mr. Downing.

The vocal soloists for the concert were from the School of Fine Arts. Prof. William B. Downing sang splendidly the baritone solos in the Stanford cantata. Prof. Joseph Farrell of the voice department sang the first recitative and air from the "Messiah." Mr. Farrell was soloist for the Topeka Musical Arts Society in its annual "Messiah" concert, Dec. 9.

Dean Harold L. Butler of the School of Fine Arts, Mrs. Butler, reader, and Pearl Emley, accompanist, have returned to Lawrence from a concert tour in the southern and western part of the State. Concerts were given at Burlingame, St. John, Hoisington, Sterling, Larned, Fort Scott, Garnett, Pleasanton and Neosha Falls. Another tour of fifteen concerts has been booked for the month of January.

On Dec. 10 the students of the University enjoyed their first "University Sing" under the direction of Dean Butler. The students packed Fraser Chapel, and entered heartily into the singing of old-time songs, closing with the Alma Mater song, "Crimson and the Blue." Mrs. Florence L. Butler read delightfully "King Robert of Sicily" by Longfellow. The Chancellor, the entire Board of Administration and the deans of the various schools attended.

Prof. Charles S. Skilton, of the Department of Theory and Organ, was in Atchison, on Dec. 7, when he lectured on "Primitive and Barbaric Music" before the Atchison Music Club in the afternoon, and gave an organ recital in the evening at St. Mark's Lutheran Church. The Atchison papers spoke highly of Mr. Skilton's ability, both as organist and lecturer.

Prof. Carl A. Preyer, after a year's leave of absence, will return to Lawrence Jan. 15, to take up his work at the School of Fine Arts as head of the piano department.

The week of Dec. 13 was a most busy one for Lawrence musicians, but the town gave the University Band its usual large and attentive audience for the concert Wednesday night. Prof. J. C. McCandles, the director, had arranged a splendid program. This band is one of the finest college bands in the country. So many applied for places that a second band has been organized, and will give its first concert in the spring.

H. L. B.

## HUMANITARIAN CULT MUSICALE

Herma Menth, Edna Moreland and Other Soloists Please Auditors

On Tuesday evening, Dec. 21, a musical program was given in connection with the meeting of the Humanitarian Cult at Leslie Hall, New York City, by Herma Menth, pianist; Edna Moreland, soprano; Roza Zamels Harris, violinist, and Giovanni Fobert.

Miss Menth won favor in Liszt's Legend, "St. Francis Walking on the Waves," and A. Walter Kramer's "Valse Triste." There were songs by Gluck, Sibella and Tosti, for Mr. Fobert, pieces by Tartini-Kreisler, Gluck and Brahms-Joachim for Miss Harris, while Miss Moreland made an excellent impression in a "Traviata" aria and two songs by Max Liebling, who was the accompanist of the evening. There were addresses by W. John Murray, chairman of the society; Mrs. William Cumming Story, president of the Daughters of the American Revolution; Dudley Field Malone, collector of the port of New York, and Misha E. Applebaum, founder and leader of the Humanitarian Cult.

# McCORMACK'S

## "CONQUEST" of the South

### "The Pinnacle of Musical Satisfaction"

John McCormack, "The Monarch of the Concert Stage" (the *Boston Journal's* crowning title), has had a variety of interesting experiences during his comparatively brief and meteoric career, but his recent concert pilgrimage through the Sunny Southland afforded him the most pleasant—the most unique—experiences he has thus far enjoyed.

It was Mr. McCormack's first visit into the heart of the Southern country. It will not be his last. He is sincerely anxious to see more of the South and its hospitable people. The South reciprocates with the expressed wish to see and hear more of "their favorite singer."

Proof of this may be found in the fact that Mr. McCormack is booked for return engagements during season of 1916-17 in every city visited.

That the McCormack concerts were the most successful artistically and financially the South has ever known is a contention the truth of which will be verified by a perusal of the following:

#### "The Majesty and Melody of a Sublime Voice"

Donna Roberts in Fort Worth Record.

"Never in the recollection of Music Lovers present had singer been given such a reception, and never before has an artist so completely swayed the people before him, by the majesty or melody of a sublime voice."

#### "Worth Every Cent of Five Dollars Charged for Seats"

Mr. Mayfield in New Orleans Times Picayune.

"The question that will be asked by those who did not attend the John McCormack concert last night will be: 'Was it worth the Five Dollars charged for seats?' The answer is simple: 'Yes, every cent of it, from the point of view of the widest range of musical taste.'"

"To the critic of lyric art the singer gave a mastery of diction that for once made English a lyrical language. Never before in the memory of the present generation has any singer given a complete concert program in English on the New Orleans stage, in which every syllable could be heard and in which the most difficult sounds were woven together in perfect musical phrases."

#### "Bel Canto—A Most Distinguished Exemplar"

Harry Brunswick Loeb in New Orleans Item.

"He possesses a lyric tenor voice of unusual loveliness; a diction that makes the so-called unmusical English language sound as beautiful as the liquid Italian; a sense of rhythm that utilizes his every phrase; an instinct for the niceties of nuance that is quite extraordinary, and an emotional warmth that penetrates to the secret recesses of the heart. And this series of attributes is reinforced by an admirable vocal mechanism—the most complete, without exception, that I have ever observed. Indeed, 'bel canto' in its truest sense, finds in John McCormack a most distinguished exemplar."

#### "Divinely Gifted with a Voice in Itself Divine"

Dallas Daily Times.

"... Let now thy servant depart in peace  
For mine ears have heard."

"'Tis no sacrilege to paraphrase Holy Writ in this connection. We have heard John McCormack, divinely gifted with a voice in itself divine. . . . It was the high point in Dallas' musical history; the pinnacle of musical satisfaction. . . . There is no display about McCormack. He just sings—throws back his great head, with his hair 'touched by the black of night,' and pours forth from his magnificent throat the pure notes that seem to well up as water from a spring."

#### "A Propagandist"

Austin American.

"He draws because he is the glorious magnetic McCormack gifted with a voice which will live long after other voices are forgotten. . . . He is a propagandist for clear enunciation; it was a remarkable performance in that every word was understood, even when sung with coloratura emphasis."

#### "Artistry Minus Exotic Affectations"

Dallas Morning News.

"In the first place this singer succeeds in being musical without being mysterious. He brings his artistry to bear without loading it with exotic affectations. Then, too, he is an upstanding, red-blooded, liberal-minded citizen of the world."

#### "Paying the Freight" in Fort Worth

A member of the Harmony Club, Fort Worth, writes as follows: "The financial success of the McCormack concert will make it possible for the Club to complete the series this year without a deficit."

Management: Charles L. Wagner

1451 Broadway, New York

Associate Manager: D. F. McSweeney



## "MESSIAH" SUNG IN BOSTON CENTENNIAL

Handel and Haydn Society Observes Anniversary with Notable Performances

BOSTON, Dec. 27.—The performances of Handel's "Messiah," given to-night and last night in Symphony Hall, celebrated the 100th anniversary of the first meeting of the Handel and Haydn Society, in King's Chapel, then called Stone Chapel, on the evening of Christmas Day, 1815, when there were performed "pieces of sacred music, chiefly from the works of Handel and Haydn." The soloists for the performance of last night were Caroline Hudson-Alexander, Margaret Keyes, Reed Miller and Frederic Martin.

The performance was wholly worthy of the occasion. The chorus sang with the security and accuracy of intonation, the musicianly rhythm and attack, the fine balance of tone, the vigorous regard for inner parts, which would receive lengthy columns of praise if produced by a choral organization new to Boston, but are now taken almost as a matter of course by the press and the public of this city—"matter of course" in the same sense in which the virtuoso performances of the Boston Symphony Orchestra under Dr. Karl Muck are "matters of course." Mr. Mollenhauer is past master of the traditions as well as the choral difficulties of the "Messiah," and his performance of the work is always greeted with a packed hall and with the heartiest enthusiasm.

The soloists this season were unusually competent. Mrs. Hudson-Alexander, at every appearance in this city, makes a deeper impression upon the public. Miss Keyes has long since justified the respect in which she is held as a singer and a musician. Mr. Miller, one of the most popular of concert singers, gave of his best. Mr. Martin again displayed the depth and the quality of his voice, and his technical capacity to meet the most exacting demands of Handel's score.

The soloists for the Monday evening performance were with a single exception those of the preceding evening. On Monday evening Horatio Connell substituted for Mr. Martin. He is a singer of the standing and ability to uphold the unusual standards set by the other members of the quartet. He sang with a firm, fine tone and with authority and sentiment.

### MUSICIANS STORMBOUND

Newburgh Symphony Concert Given Under Adverse Conditions

NEWBURGH, N. Y., Dec. 14.—The New York Symphony Trio was scheduled to appear at the eighth concert of the Newburgh Symphony Orchestra, but because of the terrific storm only two of the members of the trio arrived in time for the performance. It was only through the quick work of Albert A. Mansfield, the manager of the trio, that Ethel Kinnaman, contralto, the soloist of the evening, was able to appear. He impressed Andrew F. Stirn, the violinist of the trio, as accompanist for Miss Kinnaman, since her regular accompanist had also been delayed by the storm. Her program, all well sung, included Verdi's "O Don Fatale," Woodman's "An Open Secret," Saint-Saëns's "The Bell" and Sidney Homer's "Dearest." The orchestra, which, when the concert started, consisted of only a little over one-half of its quota of men, but which gradually was augmented as the evening progressed and the delayed musicians came straggling in, did as well as could be expected under the circumstances. John T. Collins, its conductor, deserves great credit for the splendid showing made by the orchestra under such adverse conditions. The orchestral part of the program included the Schubert B Minor Symphony, Massenet's "Phedre" Overture, J. L. Nicod's Suite "From the South," the "Ballet Egyptienne" of A. Luigini.

ALBERT Spalding, the violinist, and his assisting artist, Loretta del Valle, the American coloratura soprano, will leave New York next Monday for Havana, Cuba. They expect to give at least three concerts in the Cuban metropolis and then make a tour of the island.

Mr. Spalding's appearance will practically open the musical season in Cuba. Several opera companies have been booked to appear in Havana during the season, and letters from prominent musicians and music-lovers assert that Cuba will soon be a mecca also for concert artists, providing the artists are wise enough to study their public and not try to thrust something upon them they do not want. Mr. Spalding has been hard at work on a special series of

programs, which he hopes will appeal to the Cubans. Before returning to New York Mr. Spalding and Mme. del Valle will be heard in several of the Florida winter resorts. They expect to be away about six weeks.

Mme. del Valle, Mr. Spalding's assisting artist, is a native of New Jersey. She is a pupil of Matilda Marchesi and has appeared in the opera houses of Prague, Cassel and Mannheim, under the direction of the late Angelo Neumann. She has sung many performances under the direction of Arthur Bodanzky, the new German conductor of the Metropolitan Opera House. She studied for the concert stage under Frank King Clark and his assistant, William Augstein, now of New York.

### Songs by Gertrude Ross on Santa Barbara Program

SANTA BARBARA, CAL., Dec. 18.—A joint recital was given by Blanche Ruby, soprano, and Mrs. Gertrude Ross, pianist, at Recreation Center, to-night, for the benefit of Cottage Hospital. The program included Mrs. Ross's "Three Songs of the Desert," which, as sung by Miss Ruby, made a deep impression. Other numbers were by Debussy, Duparc, Brahms, Leoncavallo, La Forge, Weckerlin. The closing number was Mrs. Beach's beautiful "Ah Love but a Day." Miss Ruby sang several encores, among them a new song from manuscript, "Butterfly," by Mrs. Ross. Mrs. Ross played the *Andante* from Cadman's Sonata in A Major and Kalinnikow's Elegie.

Herma Menth, the pianist, who was recently heard at a Liederkrantz concert, will give an Aeolian Hall recital Friday afternoon, Jan. 21.

## Albert Spalding To Open Havana's Musical Season

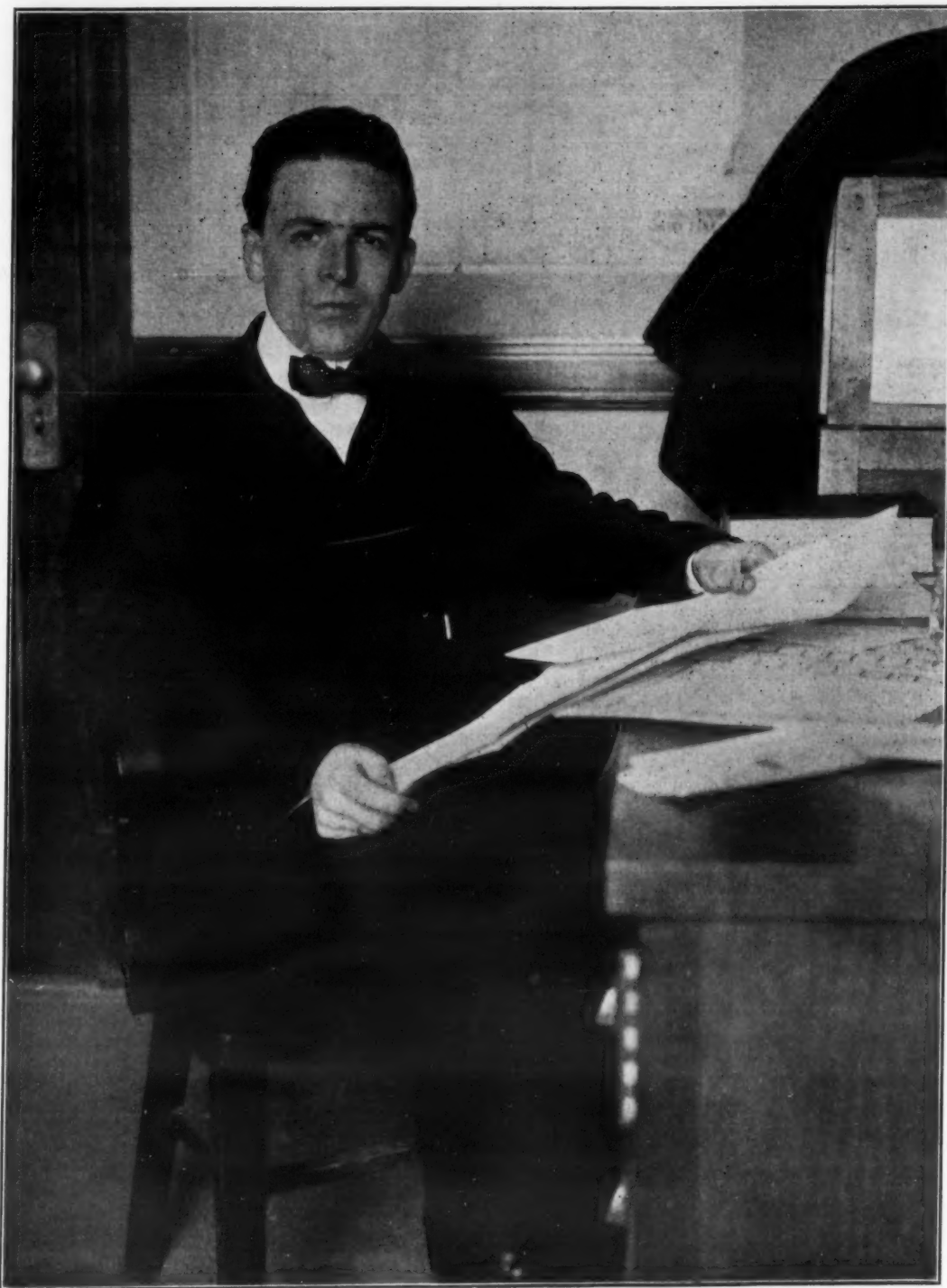


Photo © Bain News Service

Albert Spalding, the Noted American Violinist, in His New York Headquarters, at Aeolian Hall

## NOTED SOLOISTS IN NEW YORK "MESSIAH"

Mme. Rider-Kelsey, Miss Wakefield, Mr. Murphy and Mr. Gosnell with Oratorio Society

The age-sanctioned Christmas "Messiah" was given by the New York Oratorio Society in Carnegie Hall last Tuesday afternoon with a repetition Thursday evening. These yearly performances offer scant food for comment apart from the work done by the soloists. Sometimes they are a little better, sometimes a little worse, but invariably they attract large assemblages and are listened to with devotion. To be sure, since Mr. Koemenich took charge of the society, Handel's oratorio has fared better than it had for many years previous. The new conductor put a degree of new life into the interpretation, in some cases broke away from traditions and put forward a conception that has been duly praised in these columns. Tuesday's performance (to which these comments refer) was, on the whole, laudable from the standpoint of choral work. The soloists engaged were Corinne Rider-Kelsey, Henriette Wakefield, Lambert Murphy and Vivian Gosnell. The years seem to increase the purity and beauty of the noted soprano's voice and she sang on this occasion with all that facility of execution, brilliancy and beauty of style she has so many a time displayed in this work. As usual, her "I know that my Redeemer liveth" was a thing to be treasured in the memory. It was likewise a pleasure to welcome back Henriette Wakefield, who has too long been absent from the local musical field. Her voice sounds fuller and warmer to-day than it used to and she displays a knowledge of oratorio requirements. Into "He shall feed his Flock" she infused deep tenderness.

Lambert Murphy made the most of "Every Valley Shall Be Exalted" and "Behold and See." His voice is fresh, and in all essentials his performance proved one of the commanding features of the afternoon. The new bass, Vivian Gosnell, disclosed a voice of firm texture and good quality, besides manifesting a becoming understanding of the style in which this music should be sung. His delivery tended toward monotony, however, and his dealings with the long-phrased florid passages were not always productive of the happiest results.

H. F. P.

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### BOOKINGS:

Nov. 14—N. Y., Vanderbilt Hotel.  
Nov. 26—N. Y., Waldorf-Astoria.  
Dec. 3—Providence, R. I.  
Dec. 5—Hoboken (Elks).  
Dec. 6—Albany Sym. Orch.  
Dec. 11—Chicago (pending).  
Dec. 18—N. Y., Rubenstein Club.  
Jan. 14—Jersey City Choral Soc.  
Jan. 18—Philadelphia Haydn Soc.  
Feb. 8—Summit Choral Soc.  
Apr. 23—Boston (pending).  
Apr. 27—Paterson Festival.  
May 2—Newark Festival.  
May 8—Ridgewood Choral Soc.  
May 11—Jersey City Festival.  
N. Y. Liederkrantz.  
N. Y. Arion Soc.  
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## David Bispham Recalls Amusing Mishaps in His Operatic Career

ONE of the most amusing incidents in my operatic career took place on the opening night of a revival of "The Flying Dutchman" at Covent Garden, London, relates David Bispham in the New York World.

As you know, the *Dutchman* makes his entrance on the deck of a ship which is so manoeuvred that he can step off on the shore and begin his song. The ship is on wheels, and usually the stage hands only have to push it about. But on this occasion one of the wheels got stuck in a crack on the stage before the ship reached the proper position and I was left standing on the deck unable to reach the shore and begin my song. To jump was out of the question, and to climb down and walk across the water equally absurd; so I kept my place. The conductor threw down his baton and tore his hair. The musicians in the orchestra, not knowing what had happened, began standing up and peering over the footlights. The audience, of course, was beginning to wonder at the delay and for a few moments it looked like a terrible disaster.

However, one of the stage hands came heroically to my rescue. In full view of the audience he placed a plank between the shore and the boat, and in an audible whisper announced:

"Now you may step off, sir."

I never heard an audience laugh as loud and as long.

But that was only one of the mishaps of that same performance. It's a tradition among the German singers that things never go right at Covent Garden.

At the close of the third act *Senta* is supposed to throw herself into the sea to join her lover. Well, the boat was moored so close to the shore—the first act setting is used in the third act—that Mme. Galski, who was the *Senta* that evening, was unable to find a space large enough for her to disappear in. She had to climb over the boat, and then, the distance being too great to jump, she carefully lowered herself over the rail and dropped to the stage.

\* \* \*

Maurice Grau, the former director of the Metropolitan Opera Company, was prodigal in some respects, but niggardly in many others. When we went on tour, for instance, he disliked to carry more scenery than he had to.

One night we gave a performance of "Lohengrin" in Cleveland with stock scenery. The local manager had assured us that he had a river drop in the theater, and so our first act drop for "Lohengrin," showing the River Scheldt near Antwerp, was left in New York. Imagine my surprise, when I turned around after finishing my first song, to discover the River Thames filled with boats as during the regatta week at Henley!

\* \* \*

The first night I sang *Falstaff* at Covent Garden, Beerbohm Tree—he is

now Sir Herbert, of course—helped me to make up for the part. He had played the famous rôle himself, and he was anxious to have my make-up above reproach, for we were great friends.

In those days—it was more than a dozen years ago—papier mache noses were not in use as they are to-day. *Falstaff's* huge, bulbous nose had to be built up out of "nose paste"—sticky stuff, very much like putty.

If I do say it myself, my make-up was a work of art. But my costume was so heavy—I was padded out with a dozen suits and a huge stomacher—that I was perspiring copiously long before I made my first entrance. However, the applause I received when I went on made up for my discomfort until, in the midst of my most important song, I felt my nose slipping from my face! I tried to put it back, but without success. In spite of everything I could do it fell to the stage, in full view of the audience. A titter began in the orchestra chairs and soon grew into a roar of laughter, for in my efforts to kick the paste nose out of the way my foot slipped on the sticky stuff and I fell flat on the stage floor!

\* \* \*

While mishaps were more frequent at old Covent Garden than here in America, we used to have our share of them at the Metropolitan. I remember one performance of "Tannhäuser" in which I appeared. In the first act, you remember, there are several transformation scenes while *Venus* tries to persuade *Tannhäuser* to remain longer with her. When the drop curtain was raised to reveal *Leda* and the swan I was dumfounded to see a huge stepladder leaning against the Wartburg. The stage hands had not been quick enough to remove it, and there it stood, leaning up against the mountain in all its yellow ugliness.

though somewhat handicapped by a slight cold, nevertheless gave a splendid account of himself and sang with typical Italian fervor, governed by artistic restraint. Gennaro Papi was a most capable accompanist. G. F. H.

### George Edwardes' Influence Upon Light Opera

The death of George Edwardes is a fatal blow to musical comedy in London, says the *Manchester Guardian*. His most serious and most intelligent rival, Robert Courtneidge, is committed to opera for some time to come, and it would not be in the least surprising if the musical comedy furnished by Mr. Edwardes were to set just as English opera is beginning to rise. It is not, of course,

that the two are mutually exclusive. There is room for serious and for light opera. But musical comedy was a danger to opera in so far as, being a paying and comparatively long established concern, it had a tendency to draw to itself singers whose right place is the opera stage. Webster Millar, the Manchester tenor, is an example in point. In musical comedy his fine voice and talent for dramatic expression were utterly thrown away, for the music of Mr. Edwardes's productions was as uninteresting and as little varied as their titles. This was the cause of the Edwardes failure to establish a type of entertainment which will endure. If he had possessed an ear for good music as well as the eye for scenic effects we might have had English light opera to supplement Lecocq and Offenbach. But he had not even the courage to search for the men to give him the kind of music he needed. Most of his musical comedies had music which was trivial without being in the least gay, while the quality of the comedy depended almost entirely on the skill of the performer.

Another success was scored by the Philharmonic Trio in a concert given recently in the Grace Reformed Church, York, Pa. The members of the trio are A. A. Knoch, Allen S. Bond and W. L. Rohrbach.

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## Mme. Matzenauer and Ferrari-Fontana

Delight Providence Hearers

PROVIDENCE, R. I., Dec. 24, 1915.—The opening concert of the Steinert series of four to be given through the winter enlisted the services of Mme. Margarete Matzenauer, the noted mezzo-soprano of the Metropolitan, and her gifted husband, the tenor, Edoardo Ferrari-Fontana. Although it was the first Providence appearance of both artists, their fame had preceded them and there was a large audience to welcome them at Infantry Hall on Sunday afternoon. Of such an artists as Mme. Matzenauer it is difficult to speak calmly. Such tone and such phrasing and the absolute control with which she handled her superb voice were truly a delight. Signor Ferrari-Fontana,

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## Germaine Schnitzer Offers Proof that Home Life and Career Are Compatible

Distinguished Pianist Finds That Interest in Domestic Matters Enhances Her Interest in Her Art—Questions of Technique and of Inspiration in Piano-Playing

By HARRIETTE BROWER

GERMAINE SCHNITZER, the French pianist, is a very happy little person indeed, in her new home, which she and her husband, Dr. Buerger, have furnished with so much taste. Mme. Schnitzer takes pleasure in showing her friends over the new home.

"This is the music room, where it is possible to have musicales, and where I play, though I don't need to work here. Here is our dining-room, and here, beyond, is my husband's 'den,' where he writes; it contains a small upright, you see. This is where I study and practice." Out in the corridor were large cases of shelves built to hold music. "I have so much of it," commented the pianist, "and now I have a place for it."

The crowning joy of this household is the little son, now five months old, a very bright little fellow, who gives promise of becoming a bandmaster, judging by the way he beats time with his tiny fists.

After a tour of the house we began to discuss the various claims of the home versus music, "over the teacups" in the music room.

"There is so much said and written nowadays about the impossibility of combining home-making with an artistic career. I have proved that it can be done, in spite of what has been said to the contrary. Of course, if people are not suited to each other they will be intensely miserable together. But when one is happy as I am in the home relation I can affirm that it adds dignity and poise to life. This is the testimony of other artists I know who are happily wedded. Since my marriage I am conscious of having made great strides in my art; I have gained a new outlook on life, and many new experiences. I thought I would not wish to continue my artistic career, but, after a few months of inaction the impulse came to me strongly to resume concert work. When I listened to the piano playing of others I often felt I could do better; I longed to be again in the work. So I have begun playing in good earnest this season, and have many more concerts booked than I had expected."

### A Difference in Inspiration

Speaking of the effect of the playing of different pianists on an audience, Mme. Schnitzer continued:

"After all, it is unexplainable that a piece played by one person will leave the audience cold and unresponsive, while the same piece, played by another, will arouse a storm of approval. What is this storm of applause but the reflex of the storm which has arisen in the music? It is like thunder, the result of the lightning which the performer has struck from the keys. It is the response to his inspiration.

"So many people play the piano with remarkable technique, yet fail to do great



Germaine Schnitzer, the French pianist, at her home in Long Island. The lower picture shows her with her Husband, Dr. Buerger, and Their Five-Months' Old Son

things and make a great career. Among those who are in the foremost rank this is the order in which they impress me: D'Albert, Paderewski, Rosenthal and Bachaus. The playing of Bachaus especially appeals to me; it is so refined and restrained, and yet full of feeling. He is a great artist. Of course, there are many others who are fine.

"We expect great technique in these days, but almost any one can acquire that with sufficient study. The thing is to get beyond that, into the higher realm, the realm that exalts the artist above the technician.

### Acquiring Technique

"In acquiring an adequate technique there are naturally some things that come more easily than others. This being the case, there is no need to practice the

easy things, they will come of themselves. Bachaus tells me many things come easy to him, that he 'plays as the bird sings,' as you have put it. Scales and arpeggios are very little trouble to me. They seem to come naturally, so why should I give much time to them? There is no need of it."

"How do you keep up your large repertoire, the material you are to use in your coming New York recitals, for instance?" I asked.

"I have a system in doing it. I give the big things plenty of study, the little pieces do not need so much; they will go anyway. I always practice a certain amount of time daily, when I am at home and can have my piano. If I should miss some time one day I make it good the next. It is the regular routine that accomplishes the best results."

## A Japanese Woman Who Is Doing Much for Musical Progress

TAMAKI MIURA, of the Boston Opera Company, is not the only Japanese woman who is contributing much to the musical progress of her native land, judging by an article in the New York Sun devoted to Nobu Hara of Tokio. Miss Hara is only twenty-three years old, but has the distinction, the Sun says,

of being not only prima donna of the Imperial Theater of Japan, but also director of the Imperial Operatic Training School, co-producer of Ibsen's plays in her country and musical editor of the best known woman's magazine published in the Japanese language. Miss Hara's success is the result of a long and bitter

struggle, not only against poverty, but against the conventions of her own people and later against the prejudices of the missionaries who were her first friends.

When she was six years old an American missionary in her home town, Hachinohe, discovered her wonderful ear for Western music. Only a few months later the death of her father plunged the family into poverty and finally forced them to move to Tokio. There Nobu entered the mission school and learned music so rapidly that she soon outstripped her American teachers.

Besides music she says she learned something else which had a great influence on her life; that in America and Europe great singers and actors are held in high repute. On learning this she vowed that she would never rest until she had brought about this condition in Japan, which rates them with beggars and dancing girls.

Her family was so much opposed to her becoming a singer that it was not until the very last moment that her mother consented to allow Nobu to put in an application for a scholarship at the Tokio Academy, at that time the only institution in Japan where an education in Western music could be obtained. Eighteen months after she entered the academy the Imperial Theater organized its operatic department for the presentation of Western opera. The board of directors of the academy strongly opposed this innovation. Though Miss Hara had not in any way intimated that she purposed to go on the stage the directors of the academy, fearing that her lovely fresh young voice would attract offers from the leaders of the operatic movement, extended her scholarship and so put off the day of her graduation.

Six months before this event was to take place Signor Sarcoll presented several Italian operas in Tokio. Miss Hara was so stirred by these presentations that she sold all her jewels and hair ornaments to get money to take lessons of Sarcoll. Fearing the opposition of her mother and sure of the disapproval of her teachers at the academy, she kept the fact that she was studying with the Italian a secret. After three months of this secret study Sarcoll took her to Shanghai, where she made her debut at a consulate concert, singing arias from "Madama Butterfly." Like Byron, she awoke the next morning to find herself famous.

In the fall of 1912 she repeated this success and within three months was engaged as leading soprano of the Imperial Opera at the Imperial Theater of Tokio. Soon after this she was chosen director of the Imperial Opera School and within a few months, with two influential Japanese women interested in art, drama and a general broader culture for women, she began the publication of a magazine. Her next step toward educating the women of her country was to become co-producer of Ibsen's plays. Through "The Doll's House" she hopes to show the girls and women of Japan the right to every woman to live her own life.

The last honor bestowed on Miss Hara was being sent by Japan to the San Francisco Exposition to show the western world the wonderful strides in Western music being made in that country. After having fulfilled her mission at the exposition Miss Hara plans to tour in the United States and Europe, the war permitting, singing in grand opera and gaining experience and knowledge which will aid her on her return home to revolutionize the Japanese idea of opera.

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## NEW BEAUTIES IN KITTY CHEATHAM'S ART

**Christmas Recital of This Interesting Artist Again Reveals the Significance of Her Message—Songs of Many Lands in a Program of Varied Attractions**

KITTY CHEATHAM'S Christmas matinée, held at the Lyceum Theater last Monday afternoon, was a surpassingly beautiful function. Of Miss Cheatham's entertainments we have spoken to this effect so often that the present statement must needs seem little better than impotent and superfluous reiteration. Doubtless it is such in a sense. But until a chronicler of artistic doings can evolve a more subtly illuminating medium to record the experience of beauty than the threadbare and inexpressive phrases from which there is no escape, he must perforce resign himself to such a wretched compromise.

Miss Cheatham's recital was beautiful and elevating last Easter, last New Years, last Christmas; it was so a year, two years, five years before that. But it is in conveying the precise nuances of the charm and potency of these events that a reviewer must necessarily fall short. Each recital of this American artist has an indefinably subtle distinctiveness. One keenly feels this element of individuality, but it eludes precise description.

Even those who have been hearing Miss Cheatham for years and who came frequently to the conclusion that she could never surpass this or that performance felt constrained to admit that this week's Christmas recital actually surpassed any previous one. In what respect did it accomplish this? That it would be difficult to qualify in bare words and cold print. One experienced the sense of a dominating spirituality more movingly and beneficently, perhaps, than ever before. Miss Cheatham fits in so exceedingly well with the times and perceives so perfectly the trend of ideals that she is enabled to proclaim and instill the principles of the future. We have pointed out repeatedly

that the full force of her message is to be felt only by the individual of clarified vision, by the alert and awakened, and that they who see in her work only entertainment for the child mind are egregiously wrong. The certainty of this was never brought home to us as trenchantly as last Monday.

The program was "international," with products of the Christmas spirit in France, Germany, England, Scotland, Russia, Japan, Sweden and America. The juxtaposition of nationalities and the manner of procedure showed how clearly Miss Cheatham perceives what so many are seeking to-day in doubt and confusion of spirit. The principal French number was an excerpt from Piémé's "Children at Bethlehem," admirably arranged by Miss Cheatham and by her half sung and half recited. Mrs. Richard Percy sang the music of the *Star* beautifully, while harp and flute accompaniments were contributed by Carlos Salzedo and Ernest Wagner.

To characterize America, the artist sang Augusta Stetson's significant "Love's Lullaby," while for Germany

there was Max Reger's "König aus dem Morgenland" and Schumann's adorable four songs dedicated to the young. The Swedish Emil Sjögren has written no better song than "The Pilgrim's Star," which Miss Cheatham must be heartily thanked for presenting, and which she prefaced with Selma Lagerlöf's "Flight Into Egypt." Later came a Russian peasant song (sung in the original), a charming Japanese child's song, a delightfully comical Scotch air, and "Pop Goes the Weasel." Archibald Sullivan's "Little Gray Lamb" (which Miss Cheatham never before recited with quite so powerful a sense of its vast meaning) preceded the group of negro folksongs, in which H. T. Burleigh assisted. Two of these—"Go Down, Moses," and the "New Jerusalem"—were not altogether familiar; both are superb, however, the first ranking in every sense with the best folk melodies of Russia. The program ended with Mozart's "Cradle Song" and the usual "Mother Goose" rhymes. As usual, the stage was delightfully adorned with lighted Christmas trees.

Flora Mac Donald played Miss Cheatham's accompaniments with a skill that long ago stamped her as an altogether unique artist. H. F. P.

### Oklahoma City Singers Heard in Recital

OKLAHOMA CITY, OKLA., Dec. 22.—Mrs. N. C. Wood, soprano, and Mrs. H. B. Harts, mezzo-soprano, were heard in an interesting recital at the Musical Art Institute, Dec. 20. They are pupils of Mrs. Edla Lund, whose teaching showed to great advantage in their singing. Their voices were pleasing and their interpretations really artistic. Gladys Rushmore, soprano, a pupil of Rowland D. Williams, gave a recital on the same date at Studio Hall. Her voice is of pleasing quality, and her enunciation especially good. Hazel Post assisted with three piano pieces, delivered with spirit and charm. C. H.

### Franz C. Bornschein Lectures on "The Child in Music"

BALTIMORE, Dec. 22.—A unique lecture-recital was given by Franz C. Bornschein of the Peabody Conservatory teaching staff, on Dec. 21 at the Peabody Conservatory before the members of Chapter V of the Federation for Child Study. Mr. Bornschein's topic was "The

Child in Music," and the lecture was illuminated with examples of compositions of the earliest periods of the great masters. These pieces were especially arranged for strings and piano and were played by a group of pupils who are studying under Mr. Bornschein.

### Diaghileff Ballet Dances to Aid Russian War Victims

For its first performance in eighteen months, Serge de Diaghileff's Ballet Russe gave a gala presentation at the Geneva Opera House, Switzerland, in aid of the Russian war victims, under the patronage of the Russian Ambassador. The performance, states a cable to John Brown, business controller of the Metropolitan, included the ballets, "Carnaval," "Midnight Sun," "Prince Igor" and a suite from "L'Oiseau de Feu." Massin, the young dancer, was recalled ten times; a new young star, Macletzova, was continually interrupted by applause and Bolm was a magnificent success. Others who participated were Tchernichowa, Sokolova, Wassilewska.

## GAVE COMPOSITION BY ILLINOIS STUDENTS

**Recital Presents Cantata by Class Members—Holiday Concerts at University**

URBANA, ILL., Dec. 27.—At the students' public recital of the University of Illinois School of Music, given Monday evening, Dec. 20, a cantata composed by members of the class in music, 9, "The Story of the Christmas Tree," was given, with Ollive Meneley, soprano; Mabel L. Ruehe, contralto, and Helen Madden, pianist, assisted by the Ladies' Trio and mixed chorus. Others appearing on the program were Lucy B. Hill, Sela Paisley, Walter Ritter and Donald Grossman.

On Tuesday evening, Dec. 14, the Choral and Orchestral Society of the university, J. Lawrence Erb, conductor, presented the "Creation." Bertha A. Davis, soprano; Helen B. Clarke, contralto; Edward Walker, tenor, and Charles E. Gallagher, bass, were the soloists, with Edna Almeda Treat, organist. A complimentary concert, by the University Choristers and members of the Choral and Orchestral Society, was also given, under Conductor Erb's leadership, on Sunday afternoon, Dec. 19.

The thirty-third organ recital at the University was given on Sunday afternoon, Dec. 12, when J. Lawrence Erb, organist, gave a program of Schubert, Handel, Dudley Buck, Guilman, Rheinberger and Turner compositions. Mr. Erb was also organist at a vesper service of Christmas music in the George McKinley Memorial University Presbyterian Church on Sunday evening, Dec. 12, when Laura Dole, Ethel Adams and Helen B. Clarke were the soloists.

### Mildred Dilling and Harp Ensemble Provide Feature of French Benefit

Mildred Dilling, the young harpist, who is soloist at the Central Presbyterian Church, is to appear on Jan. 4 at a benefit performance for the French Hospital, at the Metropolitan Opera House, New York, in a harp ensemble of twelve harpists, together with Carlos Salzedo, and several pupils of Mr. Salzedo and Miss Dilling. On Jan. 8 Miss Dilling appears at Aeolian Hall, New York, in recital with Phillip Bennyan, the baritone.



# "Siegfried" Triumph for FRANCIS MACLENNAN AND FLORENCE EASTON AS "SIEGFRIED" AS "BRUNNHILDE"

"Florence Easton, as Brunnhilde, disclosed, at this, her Chicago debut, a most ingratiating personality, a voice of lovely quality, of sweetness, clearness and great carrying power, thorough understanding of the rôle and graceful acting. She showed that she was well versed in the traditions of the Wagner school, her enunciation being particularly distinct.

"Francis MacLennan, her husband, as Siegfried, gave a very satisfactory characterization of the youthful hero. Easy and spirited in his actions, full-throated in his song, he imparted to his rôle the dash and fervor of fearless youth, and in the love music in the last act, he sang with suave tenderness and sentiment."—Maurice Rosenfeld, *MUSICAL AMERICA*, December 18, 1915.

"Mr. MacLennan was equal to the exigencies of the scoring. His work in the forging scene with the sword Nothing was pictorially and vocally on a level with the best Wagnerian tradition.

"Florence Easton, as Brunnhilde, burst upon the audience like a brilliant light. From the first beautiful E Natural in her mellow, meaty medium to the high D Flat which was the climax of her vocal display, Miss Easton's most lovely soprano was a treasure of pure tone and exquisite quality. Besides the pleasure to the ear, Miss Easton affords a joy to the eye as well."—Herman Devries, *Chicago Evening American*, December 13, 1915.

"We have already become accustomed to Mr. MacLennan's voice, and, therefore, could follow his "Young Siegfried" with much interest. Most voluminous did his voice sound in the first act. What particularly pleases me in this artist is that he knows how to manage his vocal organ with consummate art, and, therefore, is able to sing through this immense rôle from the beginning to the end without the public noticing the least fatigue.

"Mme. Florence Easton made her first appearance here and won a hearty success with her Brunnhilde. Her voice is not very large, but of ravishing loveliness. It is well schooled and carries excellently. Miss Easton has, without doubt, the most beautiful voice among Director Campanini's songbirds."—(Translated) *Abendpost*, December 13, Adolph Muhlmann.

"Francis MacLennan, who in all the previous Wagner productions disclosed himself as a valuable prop in our ensembles, grew yesterday to his very height of important artistry. He put forth a Siegfried impersonation which must be classed beside the best portrayals of this rôle that can be recorded. He was not only excellent in regard to power, beauty and endurance of voice, but also his dramatic conception of the rôle was correct. Perfectly wonderfully did he build up the lyric scene before Fafner's cave in the second act in which he had an opportunity to bring forth the soft and warm tones of his middle range to very best advantage. The brilliance and surety of the high register of his voice in the 'Forge scene' also came triumphantly to the fore, as did the closing scene of the last act.

"Here (in Siegfried) his wife, Mme. Florence Easton, a highly thought of Wagner artist in Germany, proved to be a worthy partner. Her mellow, beautifully colored voice, possesses also in its high tones all the qualities necessary for the impressive interpretation of Brunnhilde. She has as well unerring dramatic instinct. In both the vocal and dramatic unity of the interpretation of these two artists lay the secret of the remarkable performance of the closing scene."—(Translated) *Staats-Zeitung*, December 13, 1915. *Walter Knapp*.

"As Siegfried MacLennan was the most impressive character among the several he has assumed. "Florence Easton is one of the most charm-

ing feminine figures on the operatic stage. Her voice is crystal pure and still it has dramatic warmth. Florence Easton is the ideal whole human Brunnhilde of 'Siegfried.'"—James Whittaker, *Chicago Examiner*, December 13, 1915.

"Mr. MacLennan sang well and entered on the hearty song of the sword with a vigor and lofty exaltation that carried him triumphantly through the difficulties of this great song.

"Miss Easton displayed a fine, clear soprano voice, well rounded and used with perfect ease and without mannerisms."—Stanley K. Faye, *Chicago Daily News*, December 13, 1915.

"Mr. MacLennan had the heroic labor and carried it through to the end without a falter. To sing Siegfried without cuts is indeed the task for a 'heroic tenor,' and he sustained it in admirable fashion. His playing of the rôle was manly, and he received a number of demonstrations from the audience which were fully deserved.

"Mme. Florence Easton's voice was lovely in quality, of ample volume, and she never sought to force it beyond its natural limits, even though the temptations of that wonderful music must be almost beyond the power of restraint of an artist with feeling. Mme. Easton is an artist with whom we should very much like to become better acquainted.

"At the close of the opera the people would not leave until they had called Mme. Easton and Mr. MacLennan a number of times before the curtain to express to them their appreciation."—Karlton Hackett, *Chicago Evening Post*, December 13, 1915.

"Mr. MacLennan struck his stride with the episode of the sword's forging. Mr. MacLennan, apparently unmindful of the gummy Wagnerian 'action' round and about the forge

and the anvil, sounded the note of rhapsody and high intent. Even the coughing phrases of the score assumed the guise of an heroic, an epic cantilene. Surely, Mr. MacLennan has justified the faith reposed in him by these 'Ring' performances. Mr. MacLennan sang with the authority and the searching eloquence of detail noted in his *Loge*."—Eric De Lamar, *Chicago Tribune*, December 13, 1915.

"Mr. MacLennan achieved great success as Siegfried. It is a somewhat arduous business to make this hero heroic, for in spite of Wagner's excellent intentions in the matter, Siegfried is a good deal of a nincompoop. His interpreter on this occasion played the part as if he believed that the young man was everything that a hero ought to be, and, thanks to his experiences in German opera houses, Mr. MacLennan did not miss the sentimental aspect of Siegfried's character."—Felis Borowski, *Chicago Herald*, December 13, 1915.

"Florence Easton, in private life Mrs. Francis MacLennan, was the Brunnhilde. It was Miss Easton's first appearance with the company. Not since the opening night, has there been a soprano of such excellence. Her Brunnhilde was entirely human, winning and persuasive, and it was beautifully sung. Her voice is of a warm, rich quality, it is evenly produced, the range is wide, she has high notes without number, and they are real singing tones, not at all operatic shrieks. Miss Easton at once became the favorite of the audience, and this is by no means said in derogation of a remarkably fine cast of other artists.

"Francis MacLennan was the Siegfried and made it another of his fine performances. He sang the rôle in gorgeous fashion. The lyric portions of the score were rarely beautiful."—Edward C. Moore, *Chicago Daily Journal*, December 13, 1915.



## SEATTLE CHORUS OPENS SIXTH SEASON

Amphion Singers in Performance  
of Consistently Sustained  
Merit

SEATTLE, WASH., Dec. 21.—The Amphion Society, with a chorus of more than eighty male voices, gave the first concert of its sixth season at Plymouth Church, Dec. 15, to an audience of 2500. Under the management of Alexander Myers, president, and Claude Madden, director, this organization has grown to be one of the best choral clubs on the Pacific Coast. The program opened with Elgar's "Pomp and Circumstance," played by the eminent organist, Judson Waldo Mather, in a way that stirred a depth of interest that never slackened throughout the program.

"Still Are There Hearts for Whom the Roses Blow," B. Scholz, and "The Long Day Closes," Sir Arthur Sullivan, both sung by request, were heart-reaching numbers; while the "Song of Ossian," J. Beschnitt, and "The Sword of Ferrara," Frederick Field Bullard, with organ and piano accompaniment, were other stirring compositions well given. Incidental solos were sung by Arthur A. Foot, F. E. Skrivanic and David Brown. Mme. Lucie Valair, mezzo-soprano, the visiting artist from Portland, Ore., gave the "Pleurez, mes yeux," from "Le Cid," Massenet, a beautiful interpretation. A group by Hildach, Brahms, MacDermid and Dowling was also well suited to her rich, smooth voice. Anna Grant Dall, pianist, accompanied all the chorus work and Mme. Valair's numbers, and played two solos, Nocturne, Op. 27, No. 11, Chopin, and Valse de Concert, Op. 37, Diemer. This young pianist has grown greatly during the last year in interpretative force and artistry.

The second offering of the Ladies' Musical Club's artist course was a recital by Mme. Johanna Gadske, who appeared at the Moore Theater, Dec. 16, before a well-filled house. She was in splendid voice and held her hearers closely from the first. Her program was varied and well balanced. In addition to *lieder* by Schumann, Schubert and Franz and Wagnerian arias, Mme. Gadske sang a number of American songs. These included "Twilight," a beautiful and tender little song by Mrs. A. S. Kerry, a Seattle woman, sister of Dean Irving Glenn, head of the Fine Arts College of the University of Washington. Two songs by MacDowell and two by Paul Eisler, Mme. Gadske's accompanist, were also on the program. Professor Eisler played several numbers that proved his ability as a soloist as well as accompanist and composer.

Mme. Gadske had to repeat the "Cry of the Valkyries," from "Die Walküre," after the audience had risen to its feet to do homage to her. This was a memorable recital for concertgoers of Seattle. The Seattle Philharmonic Orchestra,



Anna Grant Dall, Piano Soloist and Accompanist with the Amphion Society of Seattle

John M. Spargur, conductor, gave the first popular concert of the season Dec. 19, at the Hippodrome, to a large audience. The soloist was Albany Ritchie, violinist, concertmeister of the orchestra. A chorus of sixteen women's voices, professional singers, gave three selections, Mrs. Romaine Hunkins presiding at the piano. A. M. G.

## Public Support Assured This Composer

Joseph Holbrooke, the well known composer, is one of those who have been braving the perils of the Atlantic crossing of late, and the American reporters, who have been much impressed by his sense of humor, are telling the following story of him. At the dockside before he sailed a lady approached him with agitation. "I'm so sorry you did not meet my son," she exclaimed. "Why?" asked the laconic Holbrooke. "Oh, he's so wonderful, so clever, a marvelous composer. But, of course, he is keeping his works back at present." "Back?" queried Holbrooke; "I've always tried to bring mine forward." "You? Yes; it's different. But don't you think my boy is right in keeping his back?" "Madam, I do," replied Mr. Holbrooke; "and what is more, I am pretty confident that in his efforts he will have the hearty co-operation of the public. Good-by."—*Westminster Gazette*.

## The Self-Appointed Music Critic

Why is it, asks C. M. Flandrau in the St. Paul *Pioneer-Press*, that so many men and positively all women, believe themselves entirely competent once and forever to dispose of any composer, any

conductor, any musical composition? About other important matters like—oh, like railways, the grocery business, the supreme court, anything you please—we preserve much reticence and modesty when we realize that we don't quite know what we are undertaking to discuss. But about music any one, for some interesting psychological reason not clear to me, will on every occasion deliver his (usually her) ultimatum with reckless emphasis and freedom.

MISS BARSTOW APPEARS  
WITH MME. GUILBERT

Gifted American Violinist the Assisting Artist at Tuesday Afternoon Program of French Artist

At the recital given on Tuesday afternoon in Maxine Elliott's Theater, by the noted French *diseuse*, Yvette Guilbert, the assisting artist was Vera Barstow, the gifted young American violinist. Mme. Guilbert won new favor with the interpretation of the Golden Legends and the Legendes Féodales, which she has given previously. In fact, her entire program was familiar to those New Yorkers who have this season revelled in her inimitable art.

Miss Barstow is a violinist who is heard only too seldom in New York. For sheer beauty of tone, charm and grace, her playing is always a delight. It seemed as if on this occasion her tone was larger and more sonorous than ever. She played the Tartini G Minor Sonata (Largo and Allegro Commodo); the Adagio from Bruch's D Minor Concerto and the Vieuxtemps Ballade and Polonaise. There was whole-hearted applause for the young violinist.

Ward-Stephens, whose ability as an accompanist has been commented upon frequently in these columns, gave valuable support to both Mme. Guilbert and Miss Barstow.

## HONOR STATE'S COMPOSERS

Pennsylvania City Features Their Work at Community Singing

DUNMORE, PA., Dec. 27.—The first community singing class in Dunmore got under way this month, when about 1000 people gathered in the High School Auditorium on Dec. 14, to receive instruction under the direction of Martha Matthews Owens, supervisor of music in the city schools.

The work of Pennsylvania composers was emphasized, and the songs selected for the initial community "sing" included plantation melodies by Stephen Collins Foster, and the State song, "Pennsylvania," written by John E. Barrett, a Dunmore newspaper man. The chorus of the State song has been arranged for part singing, and the words and music were flashed on a screen by means of a stereopticon. It is planned to hold the community singing classes once a month, when national airs, folk songs and the airs of various countries will each occupy one evening.

HAS PROVED VALUE  
TO BOSTON OPERA IN  
DIFFICULT TESTS

Photo Matzenc

Elizabeth Campbell, Contralto of the Boston Opera Company

Elizabeth Campbell, the Canadian contralto, whom Max Rabinoff engaged for the Boston Opera Company, distinguished herself on many occasions by the rapidity with which she perfected herself in rôles entirely new to her. In Boston she was called upon at an hour's notice to sing, for the first time, the rôle of Siebel in French. Again, in the same city, at two hours' notice and without rehearsal, she sang the rôle of *Emelia* in "Otello," and press and public proclaimed her the best interpreter of the part of anyone who had ever assumed it in Boston. On other occasions Miss Campbell was called on to sing *Orfeo* and *Maddalena* at very short notice. Miss Campbell, who sang in the second Century Opera season, has made rapid strides in her profession. She has prepared *Amneris*, *Carmen* and *Dalila* for performance. Her voice is of beautiful quality and remarkable range, and she has youth, beauty and personality. After a number of concerts already booked she will return to the opera stage.

Noted Artists to Aid French Fund in  
Metropolitan Concert

The Vacation Relief Committee, of which Anne Morgan is president, announced this week that all arrangements for the concert to be given at the Metropolitan Opera House next Tuesday evening for the benefit of the French Flo-tilla Committee, had been completed. The soloists who have volunteered their services include Mme. Emma Calvé, Mme. Yvette Guilbert, Kathleen Parlow, the Canadian violinist; Victor Maurel, Reinhold von Warlich, Yves Nat and Carlos Salzedo. The orchestra will be directed by George Barrère, and all the musicians will be Frenchmen. A feature will be the singing of the "Marseillaise" by Mme. Calvé, who will have the assistance of a chorus of 200 picked voices from the leading choral societies of the city. Mme. Calvé will appear on the stage in the uniform of a Red Cross nurse, which she wore while nursing in France.

Phoenix-Palmer Musicales Presents Fine  
Program

A musicale was given at Leslie Hall, New York City, on Tuesday evening, Dec. 21, by Henry Phoenix, violinist, and Henry Palmer, pianist. Mr. Phoenix won favor in compositions by Wieniawski, van Goens, Beethoven, de Beriot, Vieuxtemps and Schubert, his playing being much admired. There was also approval for Mr. Palmer's playing of compositions by Moszkowski and Cham-inade.

Sittig Trio Performs for Carlisle Indian  
Students

CARLISLE, PA., Dec. 27.—The Sittig Trio, comprising Frederick Sittig and his son and daughter, Gretchen and Hans, aged fifteen and fourteen, appeared in a delightful program for piano, violin and cello, at the Carlisle Indian School on Dec. 22. The large audience of Indian students welcomed the players and were enthusiastic in their appreciation of the program.

Anent ANNA CASE

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WM G FRIZELL.

The above unsolicited telegram is from WM. G. FRIZELL, of The Civic Music League, of Dayton, Ohio, after the recital of Miss Anna Case, Dec. 17th, as the fourth number of The Civic Music League Symphony Course, consisting of Farrar, Amato, Case, Elman, the Philadelphia and Chicago Orchestras.

The above telegram was supplemented by another with demand for return date.

For dates, for this and next season, address now

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## AMERICAN COMPOSERS STAND FIRST IN THIS YEAR'S CHRISTMAS MUSIC

War Shuts Off Annual Supply of New Church Compositions, Allowing Creative Burden to Fall Upon Resident Musicians—Publishers Export Our Holiday Chorals, Cantatas and Songs to All Parts of the World, for the First Time

CHRISTMAS music in the churches of New York, and, indeed, throughout the country, offered an unprecedented opportunity this year for the American composer. With many of the leading German, English and French composers of church music at the front and others in no mood for composition, the burden of music created for the Christmas ceremonial fell to the lot of musicians of the United States. In times past, although American music has had a large representation on our Yuletide programs it has been the custom to look to Europe for the larger and more important works.

In the case of Christmas, 1914, the music had been written before war had shaken the European Continent. Since that time little in the way of new church music has been sent to these shores. Not only was this condition conspicuous during last week's celebrations, but it may be recorded that American music publishers, reversing the usual practice, exported Christmas music to the war-stricken countries as well as to neutral lands both in Europe, Africa, Australasia and in South America. In past years these lands have received their supply from England and the Continent.

Therefore, American music was the order of the day in the churches last Saturday and Sunday. In New York alone eighteen new choral compositions, products of local writers, were presented for the first time. Then there were innumerable new songs and at least two new cantatas to mark the change. The violin, instead of the harp, as an auxiliary to the organ, marked another change in the tendency.

Notable among the composers of this year's Christmas music were T. Tertius Noble, organist and choirmaster at St. Thomas's Church, formerly of the Cathedral at York, England; Clarence Dickinson, of the Brick Presbyterian Church, and Mrs. Dickinson; Harry Rowe Shelley, late of the Fifth Avenue Baptist Church, and Horatio Parker, of Yale. A new composer, Irene Berger,

gave this season "The Cradle of Bethlehem," and two other new songs were "The New Born King," by Harper, and "In a Manger Lowly," by Mabel W. Daniels.

Other American composers whose music was conspicuous on church programs throughout the country on Christmas Day were Homer N. Bartlett, Mark Andrews, C. Whitney Coombs, Bruno

### LESTER DONAHUE'S CONCERTS

Brilliant Pianist Heard by Mozart's and at Mrs. Vanderbilt's Musicales

Lester Donahue, the pianist, who achieved such an exceptional success at his New York debut last October, was heard by the Mozart Society of New York recently when he appeared with Pasquale Amato, the distinguished baritone, and Anna Fitzu, the talented soprano. Mr. Donahue's program contained the Brahms Ballade in D Minor, Liszt's "Gnomes Reigen," Chopin's Scherzo in C Sharp Minor and the Mendelssohn-Liszt "Wedding March and Elfin Chorus," all of which he played in a most finished manner, displaying a fine musicianship, excellent interpretation and remarkable technical brilliancy.

Mr. Donahue was heard again on the evening of Dec. 17 at the home of Mrs. William K. Vanderbilt, when he played among other numbers MacDowell's "So-

Huhn, Charles Gilbert Spross, J. Christopher Marks, Gordon Balch Nevin, H. Clough-Leigher, G. Waring Stebbins, W. Berwald, William Arms Fisher, Charles Fonteyne Manney, Philip James, W. W. Gilchrist, Charles B. Hawley, J. W. Bischoff, Mrs. H. H. A. Beach and Will C. Macfarlane.

The European composers lent their main effort to Easter music, but American composers have put their attention to Christmas music, and publishers predict that as on Saturday American Christmas music was sung in many lands, so American Easter music will be heard all over the world.

At St. Patrick's Cathedral, on Sunday, an orchestra of twenty-five strings and horns augmented the choir and organ music under the direction of J. C. Ungerer, organist of St. Patrick's.

nata Tragica," again displaying his mature art. He made such a fine impression that he was immediately engaged for another appearance this season.

### Sousa Denies He's the Worst Pianist Among Composers

John Philip Sousa characterizes as inaccurate a statement that he is the worst pianist among composers, denying the imputation in a letter to the New York Herald. "From information I received some years ago from Anton Schott, the Wagnerian tenor, I am not the worst composer-pianist," writes Mr. Sousa. "Schott told me that Wagner could play even worse than I can. It is hard to believe this, but Schott was a truthful man and he knew the great Richard intimately. Let this be known to those now born and the untold millions to come, for the world should be set right on this very momentous question."

### ANNA CASE WINS PRAISE AT DAYTON CONCERT

Spross Shares Honors with Young Soprano—Many Recitals of Interest

DAYTON, OHIO, Dec. 22.—Anna Case, the charming young singer of the Metropolitan Opera Company, made her first appearance here Friday evening, Dec. 17, at Memorial Hall under the auspices of the Civic Music League, and delighted a very large audience by her voice and personality. She was assisted by Charles Gilbert Spross, the well known pianist-composer, who shared in the honors with the young prima donna. The program was unusually attractive and many encores were demanded and graciously given.

Under the auspices of St. John's English Lutheran Church, U. S. Kerr, bass-baritone, gave a song recital at Memorial Hall Wednesday evening, and was most cordially received.

The first concert of the season by the Fischmann orchestra was given Thursday evening at the Y. M. C. A. Auditorium, and, despite the extremely bad weather, attracted a large audience. This orchestra is made up of students in various departments of orchestral music and is under the leadership of Albert Ernst Fischmann. The performance was very creditable and aroused much enthusiasm. The soloist and piano accompanist was Alverda Sinks.

Cleveland Bohnet, pianist, of the Lawrence Conservatory at Appleton, Wis., gave an informal recital at St. Mary's College on Sunday for the faculty and members of the orchestra and music classes. On Monday afternoon he gave a very attractive program at Notre Dame Academy Hall for the nuns and students.

SCHERZO.

### Students at Hampton (Va.) Institute Give Cantata

HAMPTON, VA., Dec. 23.—The students at Hampton Institute gave the cantata "The Angels' Message" by E. Vine Hall, at their Christmas concert on Dec. 21. A group of plantation songs and old English carols was also sung. Bessie L. Drew, soprano, and R. Nathaniel Dett, violinist, were the soloists.



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# WILL SEEK HONORS HERE THAT THE WAR DENIED HER ABROAD



Photo by Campbell Studios

Eleanore Cochran, Soprano, of Pittsburgh

Among the many artists whom the war has driven to these shores is one of America's youngest sopranos, a Pittsburgh girl, who received all her musical education in her own country, but who had to seek experience and recognition on the other side of the globe. Eleanore Cochran is said to be the possessor of unusual vocal gifts and dramatic power, and of striking beauty and personality besides. Although she has made her greatest success in opera abroad, she is accomplished as a concert singer and especially in German *lieder*. She was to have sung in Paris this year, but conditions were such that she was advised not to remain in Europe. Annie Friedberg, Miss Cochran's manager, has already booked her for some excellent concert engagements, including several in New York.

## ESPINAL PUPIL'S SUCCESS

June Swift Sings Solos in Inaugural of Newburgh Organ

NEWBURGH, N. Y., Dec. 18.—June Swift, a soprano pupil of Luis Espinal, the New York teacher of voice, was heard here last evening as soloist at the opening of the rebuilt organ at St. John's Church. George Howard Scott, the organist and choirmaster, who is also teaching in New York City, gave in masterly style a program of numbers by Bach, Goller, de Lange, Guilmant, Rogers, Salome, Batiste and Handel.

Miss Swift was heard in "The Last Rose of Summer," accompanied by the organ, and in the solo part of the "Inflammatus" from Rossini's "Stabat Mater," the choir singing the chorus parts. In both numbers Miss Swift displayed a voice of fine quality, especially in the higher registers, together with excellent interpretative ability. Miss Swift is soprano soloist at the One Hundred and Seventy-seventh Street Methodist Church, New York, and is also a voice instructor in that city.

Program of American Compositions Given at Los Angeles Recital

LOS ANGELES, CAL., Dec. 13.—The twilight organ recital given by Sibley G. Pease, organist-director of Westlake M. E. Church, assisted by Mrs. Gail Mills Dimmitt, soprano, on Friday afternoon, Dec. 3, presented a program made up of American compositions. The program was as follows:

"Epilogue," from Second Suite, James H. Rogers; "Slumber Song," Ethelbert Nevin; Solo, "The Cross," Harriet Ware, Mrs. Dimmitt; "O Little Town of Bethlehem," from Ten Offertories on American Hymn Tunes,

Walter G. Reynolds; Concert Prelude in D Minor (Op. 28, No. 3), A. Walter Kramer; "A Song of Sorrow," Gordon Balch Nevin; Solo, "Crossing the Bar," Charles S. Burnham, Mrs. Dimmitt; "Capriccio," Sibley G. Pease; "Lullaby," Will C. Macfarlane.

At the monthly musical service the December program also showed a preponderance of American names, compositions by Woodman, Gordon Balch Nevin, J. S. Camp and Sibley G. Pease being played.

## "MESSIAH" IS FINELY SUNG IN INDIANAPOLIS

Conductor Birge Obtains Excellent Results from His Forces—A New Musicians' Club

INDIANAPOLIS, Dec. 22.—The Christmas custom of giving the "Messiah" was observed as usual this year and Handel's oratorio has never been better sung here than on Sunday afternoon, when a great audience filled the Murat Theater to hear it. An improvement in chorus and orchestra was very obvious and the results obtained by Director Edward Birge were always excellent. The soloists were Mrs. Hazel Bowles, soprano; Aline Beck, contralto, of Cincinnati; Mr. McCarthy, tenor, and Mr. Gallagher, basso of Chicago. The parts allotted to Miss Beck and Mr. Gallagher were interpreted and delivered most artistically and won a great deal of admiration.

A new club of musicians, active in the field of teaching, has been organized, with the following officers: President, Glenn O. Friermood; vice-president, Christian Frederic Martens; secretary, Percival Owens; treasurer, Adolph H. Schellschmidt.

It was a large and responsive audience that gathered at the Murat Theater on Monday evening on the occasion of the fourth annual concert of old-time melodies for the benefit of the *Star's* Santa Claus fund. Every number was awarded vigorous applause. The singers contributing to the excellence of the program were Mmes. Bowles, Spencer, Chaney, Kimple, Spellman, Woodbridge and Robinson and Messrs. Steffen, Clary and McCarty, the Masonic Quartet and a mixed quartet from the Central Avenue Church. The accompanists were Mmes. Rose, Edinhardt and Duthié and Messrs. Hanson and Matthews.

Beautiful Christmas programs were enjoyed by members of the Harmonie Club and the Matinée Musicale. Excerpts from "Hänsel und Gretel" (Humperdinck), formed the program of the Harmonie Club. At the Matinée Musicale the program was made up of Reinicke's "Kinder Symphonie," Tyrolean songs, with harp accompaniment (Mrs. Carl Lieber, Cornelia Bell and Inez Van Cleve); a Doll's dance, danced by little Alice Miller; Riley's "Little Orphant Annie" with a musical setting by the late Clarence Forsythe, sung for the first time (from manuscript) by Miss Bell, ending with a chorus of children, singing Christmas carols, under Mrs. Rice's direction. P. S.

Frank Gittelton to Play for Red Cross Benefit in Baltimore

Frank Gittelton, the violinist, who, owing to the exigencies of the war, has been compelled to postpone an extensive European tour planned for this season, and who therefore will make no tour until the season of 1916-17, has consented to play at a concert to be given in aid of the Red Cross work, in the Albaugh Theater, Baltimore, Jan. 13, when he will contribute his services. It was in Baltimore that Gittelton scored one of the most emphatic successes of his first American tour, last season, when he appeared in recital at the Peabody Institute in that city.

Pianist Pleases La Crosse (Wis.) Audience

LA CROSSE, WIS., Dec. 18.—An essentially music-loving audience gathered in Normal Hall recently, when Donald Johnson, pianist, gave a recital. His program, comprising fourteen numbers, was finely played, particularly the Schumann and MacDowell numbers. He played one of his own numbers and original songs of Mr. Johnson were given by Mrs. Della Eaton Dutton, soprano. Julia Hoffman was the accompanist.

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## ORGANIST SEARLE DIRECTS HIS NEW "EMMANUEL"

Cantata Given Effectively with Aid of Elizabeth Parks, Mrs. Baker, Bechtel Alcock and Mr. Werrenrath

The first presentation of "Emmanuel," a new Christmas cantata by Chester P. Searle, was given by Mr. Searle and his choir in the Second Reformed Church of Hackensack, N. J., on Sunday afternoon, Dec. 19. The assisting solo quartet was made up of Elizabeth Parks, soprano; Alice Sanford Baker, contralto; Bechtel Alcock, tenor, and Reinald Werrenrath, baritone. Mrs. Button, pianist, and Mr. Van Valen, trumpeter, added instrumental support.

The cantata is divided into a Prologue and two parts, the whole consisting of fourteen numbers, and requiring forty-five minutes for performance. The Prologue describes the Coming of the Lord, and makes a decided effect upon the listener. Part One takes up the outward aspect of the Coming—"Not in Robes of Purple Splendor"—sung by chorus unaccompanied, but interlarded by charming figures for the organ. A tenor solo follows, warning the vainglorious Wise Man to seek the true wisdom. A full chorus closes the first part in a triumphal announcement of the Good Tidings.

In the prelude to Part Two a very beautiful chiming effect is obtained by the organ and piano in combination. This leads to the "Song of Mary," sung either as a soprano solo or as a women's chorus in unison. In a quartet, "And Thou Child," the composer has taken his chance for a little contrapuntal writing. The closing chorus is preceded by a baritone announcement "Behold Your God," and the elaboration of this thought builds up the end.

Mr. Searle had the assistance of a quartet of exceedingly gifted soloists, a faithful chorus trained thoroughly, his own service as organist (and he is one who seems to believe in singers as opposed to open diapasons), all of which went into a successful rendition of his

work. He may well be proud of the huge audience that assembled to hear it; and also of the fact that he has given directors a churchly composition—a splendid medium through which to direct holy thought to the Babe of the first Christmas. M. M. H.

Philharmonic in Brooklyn Concert with Casals Soloist

The New York Philharmonic Society made its second appearance under the auspices of the Brooklyn Institute of Arts and Sciences, on Dec. 13, and, under the efficient leadership of Mr. Stransky, added to its long list of notable achievements. Pablo Casals, the cellist, was soloist, and his work in Saint-Saëns's Concerto in A Minor, for violoncello and orchestra, seemed of truly inspired quality. Goldmark's overture, "Spring," opened the program blithely. The "Don Juan" of Strauss could scarcely have been given a better interpretation. Of greatest delight to the audience, however, was Tchaikowsky's Fourth Symphony, and the players were called upon to make acknowledgment with their conductor for the rousing applause that followed this number. G. C. T.

Due to an extensive tour having been arranged for the Zoellner Quartet, only one New York concert will be given by the organization this season, which will take place in Æolian Hall on the evening of Jan. 10.

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## From My Armchair

By CLEMENT ANTROBUS HARRIS  
of Crieff, Scotland

ASSOCIATE ROYAL COLLEGE OF ORGANISTS—ASSOCIATE IN  
MUSIC OF TRINITY COLLEGE, LONDON

FAMILIARITY does not necessarily breed contempt. Proverbial philosophy tells us that it does, and that no man is a hero to his valet. But proverbial statements are rarely true, except with a great deal of qualification. That is proved by the large number of proverbs which flatly contradict each other. And those which are not mutually destructive are contradicted by some fact of history. For instance, it was precisely to his valet that Haydn was more of a hero than perhaps to anyone else. And in regard to good and dear old "Papa Haydn," that is saying a very great deal! For personally he was the most beloved of all the great composers. His valet was censor-bearer, and, having to pass a portrait of Haydn when going to and from the chapel, he used to waft incense before it as a token of veneration.

But I must admit that there are circumstances, of very common occurrence, too, which, if not apt to breed contempt for anecdotes, are very apt indeed to engender doubt as to their historicity. You hear a story told of a great man and quite believe it. Then you hear exactly the same story told of an entirely different great man and think how strange it is that the same thing should have happened to both! With the third hearing the process of doubt begins. After this, with each successive change of cast doubt increases till you end by believing that the thing never occurred at all!

There is, for instance, the story of the great pulpit orator who, on being told that he had preached a grand sermon, replied, "Yes, the devil told me so before I left the pulpit." You can have your choice whether you believe it of the seventeenth century French preacher, Bossuet, the eighteenth century Englishman, John Wesley, or the nineteenth century American, Boanerges, Henry Ward Beecher. For the story is told of all three.

Nor is music's legendary lore altogether free from examples of equally remarkable coincidences. There is the story, for instance, of the great player

on the piano or organ (either will do) who, unable to reach a note in the middle of the keyboard in the ordinary way, owing to his hands being engaged at the extreme top and bottom of the clavier, bent low down and played it with his nose! Nor when this story appears to have first been in the wind the great name in musical circles in the good city of York, England, was that of Dr. John Camidge. He was the last of the three Camidges who held the organistship of the grand old Minster, from father to son, for over a century. And locally the story naturally attached itself to him. And being myself a native of York, I first heard it of Dr. Camidge and firmly believed it. But, alas! my youthful faith is all gone. For a day or two ago I took up a book of anecdotes and found the story unblushingly told of Mozart! Seriously, it is quite probably true not only of both men, but of many others. For as a matter of fact the apparently astounding feat is really quite easy. Indeed, with a little practice even a child can learn to play quite a little tune with his nose!

\* \* \*

All the same, it is too bad, this trying to palm off hoary old "chestnuts" as new stories by coolly altering the name of the person in the title rôle. Another flagrant case occurred in an English daily paper only the other day. We all know by heart the fable of the organ-blower who objected to the organist saying "I play the organ," and protested that he should in future say "We play." The man at the console objected till one day he was in the middle of his very best performance of a Bach fugue. (I admit that the selection of the particular piece is a touch of my own; but conscientious pressman lifting the story can omit this detail.) Recognizing his opportunity, old Eolus recited that just at the moment when his chief was finishing triumphantly a brilliant performance of the most difficult passage, there should be sudden calm. "Blow, blow!" yelled the knight of the keyboard. "Is it 'I' or 'we'?" queried Eolus. "Oh, 'we,'" was the answer. Then the wind freshened up and all ended happily.

Now I am not wholly unfamiliar with at least the commoner varieties of this story. But till a few weeks ago I had always heard it, and told it, and so no doubt had you, dear reader, of an abstract organist. Imagine my surprise, disgust, and resentment, therefore, when, in no more dignified a position than the "Variety column" of a halfpenny print I found it coolly told of Handel!

Now it is true that Dr. Maurice Greene used to invite Handel to play on the organ in St. Paul's Cathedral, London, and sometimes would even blow for him himself. And on such occasions the two men may have had their little jokes as to whether "I" or "we" were playing. But I do not believe that the editor of the daily paper knew this. No! Astute poulterers have a decoction which, rubbed over a fowl long overdue in the kitchen, makes it smell quite fresh. And my own opinion is that the editor thought that by naming a specific organist instead of an abstract one he would turn this hardened old chestnut green again. And the only musician whose name he knew was Handel!

The Dr. Camidge just mentioned has a special, if slight, interest for American musicians. Your great philosopher Emerson, during his visit to England in 1848, included York in his itinerary and was present at the enthronisation of a new archbishop in the Minster on Jan. 13. In his "English Traits" he describes the service, and while his remarks in general do not err on the side of flattery, he seems to have been impressed by the organ-playing, and says "the Minster and the music were made for each other."

Now I don't think that Emerson knew any more about music than Ruskin did. One looks in vain through his essays—of which I am a profound admirer—even including those on art, for more than the most meagre allusions to "the logic of tones" as Leigh Hunt calls our art. Yet in this case I think he was right. The greatest impression the huge building gives is that of immensity. And it was precisely in the musical representation of immensity that Dr. Camidge excelled. So, at least, I gathered from old inhabitants who had heard him.

It is worth mentioning that his grandfather was a pupil of Handel's, and scandalised the habitués of the Minster services by introducing the great Saxon's music. Being accustomed to Byrde, Farant, and Tallis, they thought it much too light! The worthy doctor's father, Matthew Camidge, was the first organist to teach the choir-boys to sing from notes; previously they had learned the music by ear at a practice preceding each service!

\* \* \*

Hundreds of Scottish soldiers are quartered within ear-shot of where these lines are being written, and the author is awakened every morning by the reveil—to give the word its old English form—played on the bag-pipes, and lulled to sleep at night by the peculiarly quaint and pathetic air, "Soldiers lay down your puckle o' straw," on the same instrument. The beautiful and piquant effect of the minor seventh in this latter air makes one wonder whether we moderns have not adhered too closely to a single and rigidly uniform major-scale formula. Is a "leading-note" so invariably necessary, after all? In former days there was much diversity of scale-forms. I once made a list of seven Scottish melodies each of which ended on a different note of our modern scale from what the other did.

### New Booklet Gives Data on Works of Edward Schaaf

Under the title of "Campaign for American Classics," a booklet containing information on the works of the American composer, Edward Schaaf of Newark, N. J., honorary member of the American Federation of Musicians, has recently been published. Five one-act operas, "Lucrece," an adaptation of text from Balzac's romance "La Grande Breteche," "Little George," "Cathleen Ni Hoolihan," from the William Butler Yeats play; "Margot," from the Sudermann play of the same name; "The Merry, Merry Cuckoo," prize play by Jeannette Marks; a three-act opera, "Cymbeline," adapted from Shakespeare, and two two-act operas, "Choosing the Bride," libretto by the composer, and "The Maranas," adaptation of Balzac text, are included, together with symphonic and piano pieces and songs. Mr. Schaaf is the author of a recently published technical work for composers on "The Art of Player-Piano Transcription."

## ORGAN PROGRAM IN HONOR OF PRESIDENT'S WEDDING

Dr. Humphrey Stewart Presents It at San Diego Exposition—Vocal Soloist Wins Distinction

SAN DIEGO, CAL., Dec. 20.—Thousands gathered at the Organ Pavilion of the Panama-California Exposition last Saturday to hear the special program given by the official organist, Dr. Humphrey Stewart, in honor of President Wilson's wedding. The program, which opened with Mendelssohn's Wedding March, included numbers from Wagner, Goldmark, Dubois and Rubinstein. Every number was heartily applauded and great credit was given Dr. Stewart for his splendid playing.

Mrs. Mary Linck Evans, mezzo-soprano, was the soloist at the organ recitals last week. Mrs. Evans, who is a retired opera singer, late of the Savage Opera Company, comes to us from Alhambra. Those who heard her were charmed with her beautiful offerings and she displayed much artistry in their presentation. Her numbers included arias from "Cavalleria Rusticana," "Lohengrin," "La Bohème" and "Carmen," and the popular "Song of Thanksgiving," by Allitsen, and "Because" of d'Hardelot.

Another charming program of the week was given at the home of Mr. and Mrs. B. A. Buker by the Mendelssohn-MacDowell Club. The artists of the evening were Gretchen Steinbach, pianist, and La Rue Hewes, tenor, with Ethel Widener as accompanist. Every number of the delightful program was abundantly applauded and many encores were demanded. Miss Steinbach played two numbers, Brahms Waltzer and Sinding's "Tempo di Marcia." Mr. Hewes's numbers included arias by Lotti, Handel and Mozart and group of English songs. All were beautifully sung. W. F. R.

### Des Moines Recital Commemorates Beethoven Anniversary

DES MOINES, IOWA, Dec. 18.—A faculty recital, given at the Highland Park College of Music last night, commemorated the one hundred and forty-fifth anniversary of the birth of Beethoven. The program was made up of Beethoven compositions, and was preceded by the reading of a poem, founded on a Beethoven Symphony and written by the Iowa poet, S. H. M. Byers. Daisy Binkley, soprano; Ernest L. Cox, bass-baritone, and Arcule Sheasby, violinist, were the soloists, with Mrs. Arcule Sheasby and Sara Frank accompanists.

### St. John-Brenon's Funeral Simple and Touching

ATLANTIC CITY, N. J., Dec. 24.—Alger non St. John-Brenon, the critic, who died here last Saturday, was interred yesterday at Mount Pleasant Cemetery. The funeral was private, none but members of the family being present. Just before the service the widow placed upon the deceased's breast a small volume of Greek, taken from his beloved library. It was a touching tribute to his classical learning. Other little tokens possessing associations were buried with the body. A great number of floral tributes were sent by persons prominent in the musical and literary world.

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## MUCK AGAIN PLAYS CARPENTER'S SUITE

American Work on Boston Symphony Orchestra's Christmas Program

BOSTON, Dec. 27.—The program of the Boston Symphony concerts of the 24th and 25th was as follows:

Overture to "The Magic Flute," Mozart; Suite, "Adventures in a Perambulator," John Alden Carpenter; Concerto in A Minor, for cello and orchestra, Saint-Saëns; Concerto, for organ, strings and horns, Rheinberger.

Mr. Carpenter's music, heard for the second time here, again made a very favorable impression. It is not music of surpassing originality, but it has been written with taste and wit, and is free of affectation and bombast. Its composer writes modestly but exceedingly well, so far as instrumentation and the manipulation of themes is heard.

The performance of this music and of the superb music of Mozart's Overture, was characterized by especial brilliancy.

Mr. Malkin, of the first desk of 'cellos, gave an admirable performance of Saint-Saëns Concerto, playing, with ample technic, a rich, sweet tone and an appreciation of Saint-Saëns's refinement of style.

Mr. Marshall, organist of the orchestra, gave an exceptionally effective performance of the organ part of the Rheinberger Concerto which, with the single exception of Mozart's overture, was the most effective composition on a program happily appropriate in character to the Christmas season. O. D.

## TWO TOLEDO CONCERTS

Programs by High School Orchestra and Organist Sprague

TOLEDO, OHIO, Dec. 25.—The Scott High School Orchestra gave the first of two concerts at the school auditorium on Friday evening. Under the bâton of Bessie Werum, this orchestra of forty players is doing some splendid work, as the large and appreciative audience gave ample proof. The soloists were George Chapin, violin, and Clovis Beyers, cornet, and each added encores. Miss Werum is a very successful violin teacher and a musician of sterling worth. The orchestra played a program which included the "Tannhäuser" March, Nevin's "Day in Venice" Suite, a selection from "Martha" and some lighter numbers.

Herbert Foster Sprague gave his thirty-eighth organ recital at Trinity Church on Wednesday evening, Dec. 22. His numbers were all new to these programs and included Toccata in D Minor, Mailly; "Noël," Dubois; Variations on an Ancient Christmas Carol, Dethier; Nocturne, Ferrata; Pastorale in F, Bach; Song Without Words, No. 1, Mendelssohn, and the Twelfth Sonata in D Flat, Rheinberger. Mrs. Raymond Duffee, soprano, was the soloist, her numbers being "O, Jerusalem, Look About Thee," Buck; "A Song of Jesus," Hildach, and "Oh, Had I Jubal's Lyre," Handel. E. E. O.

Zoellner Program Will Include Glière Quartet

The Zoellner Quartet, after a successful tour through the West and recitals in important Eastern cities this season, will give its New York concert at Æolian Hall on the evening of Jan. 10. The program includes Glière's Quartet, Op. 2; Beethoven's Quartet, Op. 18, No. 6, and Haydn's Quartet, Op. 64, No. 5. The Glière work is almost a novelty and considerable interest centers in its performance at this concert. After this concert the Zoellner's leave for a tour of the Pacific Coast States, taking them away from New York for four and a half months.

Long Island Society Incorporated

GARDEN CITY, L. I., Dec. 20.—At the annual meeting of the Musical Art Society of Long Island, held Dec. 14, at the Garden City Hotel, the following officers were elected:

President, Mrs. Louise T. Rogers; secretary and treasurer, Mrs. Frank W. Frueauff; chairman of membership committee, Mrs. Frank M. Clute; chairman of music committee, Mrs. T. A. Stoddart; member of music committee for two years, Ethel Colgate; member of music committee for one year, Mrs. Arthur Day; member of membership committee for two years, Mrs. Ferguson; member of membership committee for two years, Mrs. George Sandhusen.

It was decided to incorporate the society under the name of the Musical Art Society of Long Island.

## ELSIE BAKER ADDS TO CONCERT LAURELS IN REMARKABLE TOUR

Gifted Contralto Soloist Appeared at Forty-two Concerts in Tour with Kaltenborn Quartet—Porto Rican Officials Write Miss Baker of Pleasure Her Records Have Given



On Left, Elsie Baker in Forest City, Iowa. On the Right, Miss Baker, Her Accompanist and the Kaltenborn Quartet in Geneseo, Ohio

ELSIE BAKER, the talented New York contralto, returned to the city recently from an eleven weeks' tour, as assisting artist to the Kaltenborn String Quartet, under the direction of the Redpath Bureau. The tour was indeed a remarkable one, covering a distance of 9000 miles, over an area of sixteen States.

The combination was heard in forty-two concerts in the States of Kentucky, Tennessee, North Carolina, South Carolina, Texas, South Dakota, Illinois, Kansas, Iowa, Nebraska, Oklahoma, Ohio, Indiana, Michigan, Virginia and New York. The majority of the concerts were given before capacity audiences and the offerings of both the quartet and Miss Baker were always received with much

enthusiasm, and given praise by the local critics. Miss Baker's work was especially well received, and she proved that she possessed a voice of luscious quality, wide range, fine carrying power and remarkable interpretative powers. Added to this is a charming personality. Her coming was eagerly awaited in many of the towns she visited, for her work is widely known through her talking-machine records.

Miss Baker is highly elated over the receipt of a letter signed by ten of the high officials of Porto Rico, commending her most highly for the great enjoyment they have received from listening to her records.

Miss Baker has been engaged as soloist for the concert, Feb. 4, the Artists' Series in Utica, N. Y., and will be heard in numerous other concerts during the season.

## NEW HAENSEL & JONES ARTIST

Zabetta Brenska to Appear in Recitals with Paul Althouse

Zabetta Brenska, the mezzo-soprano, has been booked by Haensel and Jones for a series of recitals this season. Mme. Brenska, who in private life is the wife of Paul Althouse of the Metropolitan Opera Company, will appear with Mr. Althouse in joint recitals in April and May.

These recitals will introduce several scenes from such operas as "Boris Godunoff," "Carmen," and "Cavalleria Rusticana," to be sung in costume.

Mme. Fremstad to Give Æolian Recital Jan. 17

Announcement is made by Maximilian Elser, Jr., president of the Booking and Promoting Corporation, that Mme. Olive Fremstad will give her first New York recital of the season in Æolian Hall on Monday afternoon, Jan. 17. Mme. Fremstad's recital had originally been planned for early November, but was postponed on account of the prima donna's engagements to sing guest performances in Wagnerian opera with the Chicago company.

Kreisler to Play Godowsky Pieces in New York Recital

Two Godowsky compositions will appear on the program which Fritz Kreisler, the distinguished violinist, will play at his second recital in Carnegie Hall on Saturday afternoon, Jan. 1. The Dvorak-Kreisler Slavonic Fantasy will also be given, and one of Mr. Kreisler's own pieces, the "Wiegenlied."

## OFFER STRAVINSKY NOVELTY

Extemporaneous Score Evolved for Conductor Altschuler

The orchestral parts of the anticipated Stravinsky novelty, the Symphony in E Flat, which will be presented by the Russian Symphony Society at the opening night of the season, Jan. 15, arrived recently from Europe minus the conductor's score, although a complete set of parts was on hand.

Conductor Modest Altschuler has a staff of copyists at work evolving a synthetic conductor's score from the orchestral parts and, in spite of all difficulties, the symphony will be heard by concertgoers when the first appearance of the society is made at Carnegie Hall.

Texas Educator Outlines Music Needs of the Schools

CORPUS CHRISTI, TEX., Dec. 14.—In a recent address on "The Relation of Music to the Public Schools," Prof. C. S. Meeks reviewed the musical history of America as touching the public schools. He emphasized the need for accredited courses in high school work, the necessity for a good orchestra and band in each high school and the importance of choral work. C. D. M.

Wants the Paper for Her Pupils

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Salamanca, N. Y., Nov. 25, 1915.

## ALICE NIELSEN WITH METROPOLITAN FORCES

Prepares Herself in One Evening for Brooklyn Appearance in Rossini Opera

An appearance of note in the field of opera was that of Alice Nielsen, who on short notice took the rôle of *Rosina* in the Metropolitan Opera Company's performance of the "The Barber of Seville" in Brooklyn on Christmas night and achieved decided success. Of special interest because of the long time that had elapsed since this distinguished prima donna had been heard with the Metropolitan company, her singing at the Brooklyn Academy of Music was of a character to awaken hope and expectation that other opportunities for hearing her in similar rôles will be afforded.

Miss Nielsen's participation was due to Mme. Hempel's indisposition, and on a single evening's preparation she acquitted herself as *Rosina* with lithe grace and charming vocal effect.

Also in the Metropolitan Opera Company's cast were Mme. Mattfeld, who took the rôle of *Berta* in most creditable style; Mr. Damacco, as *Almaviva*, who sang ingratiatingly; Didur, vastly appreciated as *Basilio*; Malatesta, as *Dr. Bartolo*; De Luca, as *Figaro*; Reschiglian, as *Fiorello*, and Audisio, as the *Signor*.

Conductor Bavagnoli controlled his forces with an ease and efficiency that presented the Rossini work with its traditionally fine effects. Giuseppe de Luca showed his engaging dramatic and vocal abilities in the baritone rôle and the aria, "Largo al factotum" was admirably sung. G. C. T.

## OMAHA SINGER'S RECITAL

Alice Mackenzie, Mezzo-Soprano, Proves Her Skill and Versatility

OMAHA, NEB., Dec. 22.—Bringing welcome relief in the usually dull week preceding Christmas, Alice Mackenzie, mezzo-soprano, appeared in her second annual recital at the auditorium of the Omaha Conservatory of Music. An exacting program, which included a scene from "Faust," in costume, and a varied selection of songs, served as an excellent vehicle for the beautiful voice, fluent technique and well rounded musicianship of this versatile young artist. To the delightful work of the singer much was added by the accompaniments played by Mme. Borglum, who never leaves anything, technical or interpretative, to be desired.

The Clef Club partook of a Christmas dinner last evening in a manner long to be remembered for its jollity. Santa Claus was successfully impersonated by Frances Baetens, and there were dances by H. J. Simms, August Borglum and Mabel Crawford Wilpton. The entertainment committee was composed of Evelyn Hopper, Henrietta Rees and Cecil Berri-man. E. L. W.

Triple Rôle for Casals in Recital

Pablo Casals will appear in the triple rôle of 'cello soloist, conductor and piano accompanist at the concert he will give with Mrs. Susan Metcalfe-Casals, soprano, in Æolian Hall, Saturday afternoon, Jan. 8. There will be an abridged orchestra of the New York Symphony Society, which Victor Kolar will conduct for Mr. Casals's performance of a Boccherini Concerto, which has never been played in America and which the 'cellist performed with great success abroad. Mr. Casals will conduct the orchestra for the Mozart arias which Mrs. Casals will sing, and will play the piano for her solo group. There will also be two songs of Emanuel Moor with viola obbligato, while Mr. Casals will play a Bach Suite for 'cello alone.

Germaine Schnitzer Plans Recital of "Romantic" Composers

Germaine Schnitzer, the French pianist, will give a recital from the romanticists in Æolian Hall, New York, Saturday evening, Jan. 15. Miss Schnitzer's program includes works by Mendelssohn, Schubert, Liszt and Schumann.

# LUDWIG SCHMIDT

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## SOME PROBLEMS IN CHURCH MUSIC

How the Congregation Can Help to Raise Standards—An Entire Reversal of Attitude Necessary in Many Cases

By DANA SIBLEY MERRIMAN

IT is a most deplorable fact that the standards of music in various parts of the country are so diversified. The American church is more at sea in this matter than perhaps any other church in existence. The difficulty, so far as we are concerned, had its inception with the coming of our forefathers, the Pilgrims. These men had a horror for anything and everything that savored of the form and ritual of the Anglican church. The only music they possessed was a very crude form of chanting, in monotone fashion, the psalms of David, and Dickinson tells us that there were probably less than a dozen tunes to perform this laborious operation.

Little progress was made for something over a century. At that time, music began to enter into the social activities of the day and more or less educational work was attempted outside the church. This condition had a small beneficial effect on the sacred music of that time, and music gradually began to come into its own in the worship of the church. Another contributory factor toward improvement was the advent of more and more people from across the water, who were not all as severe in their beliefs as the Puritans. They brought with them more of the traditions of established church music, and came from places where ecclesiastical music had developed from the plain song of the fourteenth century to the Chorals of a Bach and the "Messiah" of a Handel. Gradually, these new conditions began to tell on even the most severe minded, with the result that there was a marked improvement, not only in the kind of music rendered, but in the personnel of those taking part. The last century has witnessed the most rapid kind of advance owing to the efforts of individuals such as Dr. Lowell Mason, Dudley Buck and others, and to societies such as the Handel and Haydn Society of Boston.

At the present time, the chief handicap to a universally high standard of church music may be found in the make-up of the different communities. Some localities seem to have an aversion to anything that would tend to raise the standard of music in that particular place. Others can not do enough to enlighten the mind of the layman. I could tell you of a church of less than 400 members in a small district that would sing fervently and with intelligence such a hymn as Luther's noble choral, "A Mighty Fortress Is Our God," but that would hold up hands in horror if asked to sing "Pull for the Shore." This is due to the fact that for many years back, the leading lights in the official and musical life of that particular church have consistently recognized the value of a high class of music in the worship of the church, and do all in their power to provide the best, with the means at their command.

In another community, less than fifteen miles distant from the one just mentioned, is a church of nearly 1000 members who would consider it an imposition if they were asked to drag through Groff's grand old "St. Anne," but would delight in attempting to sing "Will There Be Any Stars in My Crown?" In the one, anthems by Tours, Stainer, Buck, Sullivan and others famous in the realm of sacred music are the rule rather than the exception, while in the other, if the choir ever attempted anything deeper than the works of some of the lesser composers of the day, the congregation would resign itself to it and hope the agony would soon be all over. The answer is to be found in the tra-

ditions and present personnel of the two congregations. Show me the programs of music for any number of Sundays in any church, and I will tell you what the standard of music is in that congregation.

### Helpful Agencies

Various agencies are at work to rectify these conditions. Associations like the National Association of Organists, the American Guild of Organists, various teachers' associations, singing societies, reputable music schools, private teachers and the introduction of a certain amount of musical history into the curricula of theological seminaries are doing much toward raising and unifying the standard of music to be given in the church.

However, our problem is, "How may the congregation help in this matter of standard?" The answer is easy both to comprehend and to put into practice. First, the individual members can familiarize themselves with the history and rise of ecclesiastical music. Such books as Dickinson's "History of Music in the Western Church" and Pratt's "History of Music" will tell the story, and in no uninteresting fashion.

For another thing, they can take up the study of music in some form or other, and become thereby acquainted with musical literature. They can furnish instruction for their children, and so train a future generation. In this connection, let me say that the teaching of music in the public school is of inestimable value, both in the training of singers that may become eligible for membership in a choir, and for the fund of knowledge to be gained about the whole subject of music. This is especially true if the teaching be in competent hands, and the standard of music high.

Churches can provide good organs. No organist cares to risk his reputation by attempting anything that is worth very much on an unsatisfactory instrument. Organs should be available for practice purposes to those that are studying for church work. Otherwise, how may students prepare themselves for service in this important branch of church activities? I would hardly be in favor of allowing the use of a church organ for practice by those who expect to use or abuse their talents in a moving-picture theater.

Congregations may acquaint themselves with church music by listening to the organ numbers and anthems, instead of discussing with their next door neighbor the merits, or, as is perhaps more often the case, the demerits of the latest styles. They can join in the singing of the hymns, instead of letting the choir do it all.

### The Question of Salaries

They may provide competent and experienced choirmasters and soloists, but they must not expect to get them for nothing. Many churches are deprived of the best service of their musicians, for the reason that they are forced to seek other occupation during the week to make up for the deficient income received in the service of the church. There is little inducement for the young student to train for church work at the present time because the remuneration is so pitifully small. Church committees have a habit of forgetting that a laborer is worthy of his hire. One way to improve the quality of the music in the service is to raise the salaries of those taking part and thus obtain better talent.

Closely allied to this problem of standard, is one which confronts many a choirmaster—and one, by the way, that he should not be obliged to deal with at all. This is the problem of getting singers to sing in the choir. Every church

should have its volunteer choir, both to assist in the service, and to train the lay mind in the appreciation of good church music. If the church can afford soloists in addition, so much the better. The choirmaster has all he should do to train the singers and to select music. (The writer spends more time in the selection of music than in all the other duties required of him as organist and choirmaster put together.) He should not be obliged to beg people to sing. There is too much apathy and indifference in this matter, as in many others in church life. Those who have the talent ought to consider it a pleasant service and a privilege to have a place in a church choir. It should not be a matter of irksome duty; neither should it be a matter of convenience over which other pleasures take frequent precedence.

Music work in the church requires—to use a common expression of the day—"staying power." It requires more than that; it requires consecration. The person who takes up sacred music as a profession, needs to look at his work from a higher angle than is common nowadays. Too many church musicians sing or play for the money there is in it, and for that alone. The paid church musician should have a high purpose, and be sincere in his work. The music should be prepared with the idea of bringing

home its message to the listener, and not as a concert piece.

### Requires Co-operation

Music work in the church requires co-operation; co-operation between the minister and the choir; between the choir and the music committee; between the committee and the congregation, and between the choir and the congregation. Congregations should not be afraid to tell their singers or their director if they do not like what is being done; likewise, they should also tell them if they do like what is done. Friendly and helpful criticism is valuable; commendation, if merited, is valuable. Personal contact between the choir and the congregation is a most welcome condition to cultivate. Unfortunately, too many churches hold themselves aloof from their singers or their organist, and as a result miss a chance for a very fine association. Contrary to the prevailing opinion, most professional church musicians are quite intelligent persons, and many of them have a really likable disposition. Congregations and their choirs should get acquainted with each other.

And, finally, a fixed purpose for everyone to do his utmost, freely and without stint, is the greatest asset to the attaining and maintaining of a high standard of music in the church.

### NEW USE FOR THE "MOVIES"

Harold Henry Shows How They Could Be of Value in Piano Instruction

"Ordinarily sitting for photographs is for me an unpleasant ordeal," writes Harold Henry, the American pianist, in *The Musician*, "so when I was asked if I would stop long enough, while passing through New York last August, to have some pictures taken by the *Mutual Weekly* people, I hesitated. When, however, I was told that I was not to be taken, as had the well known pianists who had posed previously, standing in front of the piano, and bowing and smiling, but actually at the piano playing, just as I would for an audience, I agreed. I did so, not only because I was naturally pleased to be the first artist to be photographed by the moving picture people in this way—as I was assured was the case—but because I at once saw the educational value of such films.

"The camera was placed not only quite near the keyboard, so that the action of the hand, fingers and wrist could be studied, but also a short distance away. Pictures were also taken, showing the full, free action of the arm and entire body; the position at the piano; even the pedaling.

"I was careful to choose numbers which would allow me to use as many kinds of touch and technique as possible; past, fluent finger passages; those calling for a singing *legato* touch; for fast light wrist *staccato*; and for big, crashing chords, played with the entire arm.

"It can be seen easily to what splendid uses these pictures, and others like them, might be used. By them the similarities and differences in the playing of great artists might be studied, and the reasons for them worked out. They might forever rid us of the wars of infallible methods, because they would show the physical peculiarities that result in the manner of playing which each great man adopts.

"In fact, I am sure that such pictures will prove the points for which I am ever contending, namely, that there are as many methods for good piano playing as there are varieties of hands, and that

it develops upon the teacher to fit his method to the hand with which he has to deal, and not to attempt to adapt all hands to what he has found to be best for himself."

### A MUSICAL ADVENTURE

Being an Unusual Experience Encountered in Benighted New York

I strolled into the nearest hotel to use the telephone, writes Robert H. Schauffler in *The Atlantic*. As I passed through the restaurant, my attention was caught by a vaguely familiar strain from the musicians' gallery. Surely this was unusual spiritual provender to offer a crowd of typical New York diners! More and more absorbed in trying to recognize the music, I sank into an armchair in the lobby, the telephone quite forgotten. The instruments were working themselves up at the same time. It began to sound more and more like the greatest of all music—the musician's very holiest of holies.

Surely I must be dreaming! My fingers crooked themselves for a pinch. But just then the unseen instruments swung back into the great opening theme of the Brahms Piano Quartet in A Major. Merciful heavens! A Brahms quartet in Broadway. Pan in Wall Street? Silence. With three jumps I was up in the little gallery, wringing the hands of those performers and calling down blessings upon their quixotism as musical missionaries. "Missionaries?" echoed the leader in amusement. "Ah, no. We could never hope to convert those people down there." He waved a scornful hand at the consumer of lobster below. "Now and then we play Brahms just in order that we may save our own souls." The 'cellist rose, saluted, and extended his bow in my direction, like some proud commander surrendering his sword. "Will it please you," he inquired, "to play the next movement?" It pleased me.

Marguerite Dunlap has been engaged as soloist for the concert to be given by the Springfield (Mass.) Orpheus Club, John J. Bishop, director, Jan. 12.

## Graham Marr

An Example of American Achievement in Opera



Photo by Matzene

THIS young baritone, not yet thirty years old, has attained a position on the operatic stage that few artists reach until they have touched the two-score mark. He began his career "sipping" at the Metropolitan, where he came to know personally many of the great artists, and inspired by their artistry, began his studies to become an opera singer. His first operatic engagement was with the Moody-Manners English Grand Opera Company; his next step was to the Quinlan Opera Company, and with them he made a tour of the globe and won the distinction of having sung in more foreign countries than any other American baritone. Mr. Marr made his debut in America with the Century Opera Company, New York, two years ago, singing the title rôle in "William Tell," and while with this company he obtained the unanimous approval of the New York critics. This season finds him a prominent member of the Chicago Opera Company, where he has just had his latest success as "Manfredo" in "L'Amore Dei Tre Re."

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## PIANISTIC PROMISE OF KANSAS LAD

### Vincent Pierce Received Early Inspiration in Hearing Nordica

LINDSBORG, KAN., Dec. 22.

IN this city, where every year the music-lovers of the state gather to hear the annual presentation of Handel's "Messiah," is a musical prodigy, Harold Vincent Pierce, 17 years old, who is already giving promise of a future as a pianist of the first rank.

In Bethany College at Lindsborg, young Pierce is studying music. He is a poor boy, without resources, and through the kindness of Professor Thorson is receiving his tuition free. Pierce plays an hour each day in a local hotel and the proprietor furnishes his meals in return. So the Kansas youth, whose home is in Salina, is happy and is making such progress as to surprise and astonish even the instructors in the musical conservatory, who are familiar with genius in all forms.

Lillian Nordica set Pierce's heart on fire when he was four years old. He sat in the audience as she sang, so absorbed and enraptured that the great singer could not avoid noticing him. She made inquiries regarding the baby boy and learned his name. Years later Nordica recalled the little lad, when she sang again in Salina. She wrote him a letter, inclosing her photograph and a check, so that he might hear her again. To-day that letter is one of the young pianist's most cherished possessions.

Pierce is possessed of unusual technique. He practises eight hours each day, but in spite of that his playing never becomes mechanical. At a recent recital he held his audience spellbound with the delicate interpretation he gave Beethoven's Sonata, Op. 31, playing entirely



Vincent Pierce, Young Pianist, Whose Unusual Talent Is Attracting Musical Interest in Kansas

from memory. He memorizes everything quickly. When given, one day, Beethoven's Sonata, Op. 32, he returned the next day with it entirely mastered.

In the regard of this lad Chopin stands first and Beethoven second. Pierce learned first from his mother. Aside from her training he has studied one month under Stockoff in St. Louis. Arthur Lungren arranged for study with Thorson at Lindsborg. As an indication of his extraordinary ability, he has been given an evening for concert recital during "Messiah" week, when some of the best artists in the country are on the program. R. Y.

### WEEK OF OPERA PLEASURES MUSICAL LOUISVILLE

#### San Carlo Company Scores—MacDowell Lecture Given on Composer's Birthday

LOUISVILLE, KY., Dec. 15.—The San Carlo Opera Company sang eight performances at Macauley's Theater last week, to audiences that manifested much enthusiasm. The company is strengthened this season by the addition of new voices, a larger orchestra and a ballet troupe.

The season included:

"Aida," "Lucia," "Rigoletto," "Faust," "Cavalleria" and "Pagliacci," "Traviata," "Tales of Hoffmann" and "Trovatore."

Especially commendable was the work of Mary Kaestner, Carolina Zawner and Edvige Vaccari, Salazar, Agostini and Modesti.

On Sunday evening, at the Y. M. H. A.

Auditorium, the recently organized Louisville Symphony Sextet gave the second concert of its 1915-1916 series. This organization includes Leonard Shapoff, flute; Matthias Oliver, first violin; Oliver Jones, second violin; Santa Pappalardi, viola; Frank Pappalardi, cello, and George Kohloss, bass. The audience was large and listened with interest and warm approval to the "William Tell" Overture, Haydn's Minuet from the G Minor Symphony, the Delibes "Intermezzo" from "Naila," Nevin's "Narcissus" and a Saint-Saëns "Romance." The vocalist was Elsa Kahn, contralto, whose pleasing contributions were "Penelope at the Loom" from Max Bruch's "Odyssey" and Hindach's "Lenz." Florence Blackman played smooth and intelligent accompaniments.

At the Woman's Club Auditorium, on Tuesday evening, the third Quintet Club concert was given to the usual large audience. The program included Mozart's String Quartet, Op. 428; Arensky's

String Quartet, Op. 11, and Sinding's Piano Quintet, Op. 70.

At the Woman's Club on MacDowell's birthday, Saturday, Dec. 18, Mrs. Edward MacDowell, widow of the eminent composer, gave a lecture-recital on "Edward MacDowell and His Ideals," in the interest of the MacDowell Memorial at Peterborough, N. H. Mrs. MacDowell's program, in addition to her talk upon the Memorial, showed a number of stereopticon pictures of Peterborough and its annual festival.

The last half of the program was made up of these examples of the composer's work:

Pageant Music: "From a Log Cabin" (New England Idylls); "1620" (Sea pieces); "Indian Lodge," "Uncle Remus," "In Autumn" and "To a Wild Rose" (Woodland Sketches).

H. P.

### HIGH SCHOOL CHORUS HEARD

#### Mrs. Goold and William Simmons Soloists with Glee Club

At the concert given in the Morris High School Auditorium, New York, by the Evander Childs High School Glee Club and Orchestra on Friday evening, Dec. 17, Edith Chapman Goold, soprano; William Simmons, baritone, and Willard Irving Nevins, organist, were the soloists.

The chorus of three hundred voices, under the baton of Gerald Reynolds, sang the "Bridal Chorus" from Cowen's "Rose Maiden," Mendelssohn's "Hear My Prayer" and Bruch's "Fair Ellen" in an able manner.

In the Mendelssohn work Mrs. Goold made a fine impression in the solo part and also did her work in the Bruch composition in her usual satisfying way. Mr. Simmons scored in the "Eri Tu" from Verdi's "Masked Ball," and in the Bruch cantata carried his part with distinction. The orchestra did the Grieg "Peer Gynt" Suite creditably. Ruth Cluh was a capable accompanist. Mr. Nevins opened the program with a nicely proportioned performance of Bonnet's "Variations de Concert."

#### Pennsylvanians Sing State Song in Community Class

SCRANTON, PA., Dec. 17.—Community singing classes have been started at Dunmore under the direction of the superintendent of schools, C. F. Hoban. Over 1,000 attended the first meeting, held at the Dunmore High School Auditorium. Two Pennsylvanians, John E. Barrett, editor of the *Republican* and author of the state song, "Pennsylvania," and the late Stephen Collins Foster, were represented on the program. Under the direction of Mrs. Martha Mathews Owens, supervisor of music, the students assembled, sang the first stanza, which had been flashed on a screen with a stereopticon slide. The entire assemblage joined in the strains of "Pennsylvania." As an illustration of what he intends to teach at the community classes, Mr. Hoban had the pianist play a favorite song and then questioned the audience as to its author and composer, and with but few exceptions the audience was unaware of either. W. R. H.

#### Dallas Pianist Heard in Concert at Minneola, Tex.

MINNEOLA, TEX., Dec. 21.—Hermine Hawkins of Dallas was heard here in concert recently, when she pleased a large audience with her playing of the Schubert Impromptu in A Flat and the Etude in G Flat by Moszkowski. E. D. B.

### MARIE SUNDELIUS WINS APPROBATION OF BOSTON

#### To Be Soloist at Special "Elijah" Performance—Many Concert Engagements

With the close of the present musical season Mme. Marie Sundelius will have appeared twice at important concerts in her home city, Boston. One of these engagements is a Copley-Plaza morning musicale. The other will be as soloist at the special performance of "Elijah," to be given June 4 with a chorus of 1000 voices. Both the "Elijah" and the Copley-Plaza musicale are under the direction of S. Kronberg. Mme. Sundelius never fails to make a success in her public appearances in Boston, refuting the time-honored saying to the effect that one is not without honor save in his own country. The present season opened for Mme. Sundelius at the Worcester festival, Oct. 6. She has appeared in recitals in New Haven, Conn.; Syracuse, N. Y.; Chicago, Brockton and North Attleboro, Mass., in private recital in New York and public recital in Albany. She created the role of *Joan* at the first performance in America of "Joan of Arc" with the New York Oratorio Society and sang in Carnegie Hall in concert under the auspices of the Swedish Society. She also appeared in December at a concert in the Van der Mark course in Lockport, N. Y., and at one of the concerts in Mrs. Hall Whytock's series in Providence, R. I.

In January this popular soprano will sing in Grand Rapids, Mich.; Wichita, Kan., with the Wichita Symphony Orchestra, and later in the season in concert in Concord, N. H.; Philadelphia, with the Philadelphia Symphony Orchestra; Omaha, Neb., and at two concerts in Carnegie Hall.

### GABRILOWITSCH IN VIRGINIA

#### Pianist Delights Large Audience—Choral Society Organized

BRISTOL, VA., Dec. 24.—A capacity house and marked enthusiasm greeted Ossip Gabrilowitsch, the distinguished pianist, who appeared here recently, in the Lyceum course series.

One of the most artistic concerts of the season was the evening of Christmas music given by the Sullins College Chorus, on Thursday evening, Dec. 16. Old French, German, Irish, English, Flemish and Tyrolean carols were sung, with Pauline Bachman conducting. The soloists were Glenna King and Zella Maden. A pianoforte recital, the third in the faculty series, was given on Thursday evening, Dec. 2, by Karl Watts Gilbert, when an appreciative audience heard a delightful program of classical music.

The initial concert of the recently-organized Bristol Choral Society, Henry Ward Pearson, conductor, will be given early in February, with a program of mixed choruses and solos by local artists.

#### Sang to British Soldiers in French Trenches

Dorothy Bigelow, who has been singing in war charity performances in England and also to the British soldiers in the trenches in France, returned to New York with her mother, Mrs. Poultney Bigelow, on the Minnehaha on Dec. 16. She is a daughter of Poultney Bigelow, formerly Minister to Germany, and granddaughter of the late John Bigelow, famous diplomat. She will resume her work in England early in the new year.

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## COLLEGE SENDS MUSIC GOSPEL TO FARM HOUSES OF KANSAS

Agricultural Institution at Manhattan Educating Students So  
That They Will Reproduce in Their Own Towns the Com-  
munity Music Work of That Center

MANHATTAN, KAN., Dec. 14.—Good American music in every community in Kansas is the ideal of Arthur E. Westbrook, who is undertaking in the Kansas State Agricultural College a work such as has never been attempted before in a technical institution. The student body of the institution is probably more typical of the population of Kansas than is that of any other college. None of the students expect to make music their profession, but a vast number of them are interested in music as a means of culture and enjoyment, and the number belonging to this class is rapidly increasing.

Following the vision seen by himself and the board of administration, Mr. Westbrook is endeavoring to make the agricultural college and the town of Manhattan characteristic examples of effective community music. It is his belief not only that the work done here will itself attract the attention and interest of the people of the state, but that the students trained here—hundreds of them—will go out to their farm and town homes in Kansas and educate their communities to the best ideals of American musical art and reproduce there in some measure what is now being done in Manhattan.

### Community "Sings"

Two community "sings" have been held by Professor Westbrook under the auspices of a local civic organization. One of these was in celebration of Thanksgiving, the other of Christmas-tide. Several new musical organizations have been formed among the students of the college, including the largest young women's glee club in the region.

The biggest musical event here so far, however, has been the Christmas concert given by the music department as its first annual Christmas gift to the public. The climax of a wonderful and distinctive program came when the audience of 2000 arose as the Choral Society of several hundred voices sang the Hallelujah Chorus from Handel's "Messiah."

The chorus was of a size and quality new in the history of the institution. Power, unity, rhythm, response and abandon were the things chiefly in evidence as the result of ten weeks of careful training on the part of Professor Westbrook. Never before had the vocal talent of the student body been given such a large opportunity for expression, and never before had the students and fac-

ulty realized the abundance of such talent.

### American Spirit

The chorus was ably assisted by Sibyl Sammis-MacDermid, dramatic soprano, and James G. MacDermid, composer-accompanist, of Chicago. Here were an American singer, an American composer, American songs, and an American spirit. They drew a lion's share of applause.

The Choral Society was accompanied by the College Orchestra, under the direction of R. H. Brown, assistant professor of music, with Patricia Abernethy at the piano.

### TRENTON CLUB'S CONCERT

Aline Van Barentzen's Pianism Fer-  
vently Applauded—Chorus Pleases

At the first subscription concert of the season of the Trenton Monday Musical Club, Paul Ambrose, director, on Dec. 9, at Association Hall, Trenton, N. J., Aline Van Barentzen, the gifted pianist, was the soloist and won a well-deserved success. Miss Van Barentzen played the Chopin Fantasy, Op. 49, a Liszt Rhapsody, the Wagner-Liszt "Liebestod," the Mendelssohn-Liszt "On Wings of Song" and "Der Erl-König." Her performances were so enthusiastically received that she had to add extras after each group, giving Chopin's E Minor Waltz and the Scriabine Nocturne for left hand alone.

The chorus, under Mr. Ambrose's skilful baton, sang its part-songs admirably, among them being Charles Fonteyn Manney's "Softly Soundeth Through My Soul," A. Walter Kramer's "The Passing Hours," George B. Nevin's "The Bells of Shandon" and Rimsky-Korsakoff's "Song of the Shepherd Lehl," as well as works by Chaminade, Coleridge-Taylor and Bronte. Alma Warren was the capable accompanist for the club.

### AMERICAN SOPRANO RETURNS

Mme. Capehart-Viseur Has Been Singing  
for the Soldiers in France

Mme. Ethel Capehart-Viseur, coloratura soprano of the Paris Opéra Comique, made her first appearance in New York at a musicale given, Dec. 20, by Mrs. William K. Vanderbilt at her home, 660 Fifth Avenue, on a program with Lester Donahue, the Los Angeles pianist, who created a considerable sensation at his recent public debut in New York.

Mme. Capehart is an American, daughter of Col. Charles Capehart, who won distinction in the Civil War. She began her artistic career when seventeen years old. She made her operatic debut in Buenos Aires in "Lakmé" and has been conspicuous more recently in concert work at Aix-les-Bains. Her husband, one of the directors of the Opéra Co-

mique, is at the front with the French army.

During the autumn Mme. Capehart-Viseur sang at several concerts abroad for the benefit of war relief funds, and just before coming to America appeared in some open-air operatic performances at Chaumont for the entertainment of the soldiers. Franz Ruhlmann, of the Paris Opéra, conducted these performances.

### ALBANY CONCERT HAS RESIDENT SOLOISTS

"Chansons" and "Lieder" on Club Pro-  
gram—Plaudits Greet Louise  
Homer

ALBANY, N. Y., Dec. 16.—Esther E. Dale, soprano; Katherine Frazier, harpist, and Henrietta Gainsley, pianist, gave a pleasing concert last evening at the Aurania Club for the members and their friends. Miss Dale gave three old English songs, Morley's "It Was a Lover and His Lass," "My Lovely Celia," Arne, and "I've Been Roaming," Horn. Another pleasing group by Miss Dale were three Scotch airs, with harp accompaniment by Miss Frazier. Her heavier numbers included Sibella's "The Street Organ," Engel's "Conspirators," Quilter's "Now Sleeps the Crimson Petal" and "A Song of Thanksgiving," by Allitsen. Miss Frazier played two Scotch airs, arranged for harp by Van Vechten Rogers, and, with Miss Gainsley, two concerto movements.

Louise Homer, the Metropolitan contralto, appeared in Harmanus Bleeker Hall last evening at the first of the series of Franklin subscription concerts and, in spite of inclement weather, sang to a well filled house. The singer was in perfect voice and gave two arias, the "Che farò senza Euridice" from the Gluck "Orpheo et Euridice" and "Mon cœur s'ouvre à ta Voix" from Saint-Saëns's "Samson et Delilah," awakened much enthusiasm. A group of German lieder, and songs by Sydney Homer and John Alden Carpenter were delightfully sung.

"French Chansons and German Lieder" was the subject of the Monday Musical Club meeting at Graduates' Hall, Dec. 13, with Mrs. Arthur T. Clark in charge of the program. Mrs. James A. Downs sang the Bohm "Stille wie die Nacht," Elizabeth Hoffman gave two solos, Taubert's "Wiegenlied" and Le Maire's "Vous Dansez, Marquise" and Mrs. Walter Flansburg sang "Die For-elle," Schubert. Mrs. Leo K. Fox sang a group of three and Mrs. Clark two songs. Others on the program were Mrs. William H. George, Verna Fowler, Winfred Finn, Mrs. Daniel S. Benton and Mrs. W. D. K. Wright. The accompanists were Florence Page, Henrietta Gainsley, Esther D. Keneston, May Melius, Mrs. E. B. Willis, Miss Elsie Van Guysling.

The Choral Society of the Grace Methodist Church, gave an interesting concert at the church Thursday evening, with Walter R. Johnson, conductor. The soloists were Catherine R. Dick, soprano; Mildred Termouth, contralto; Roscoe Smith, tenor; John Dick, baritone, and Susan O. Giffen, violinist. Lois B. Knox was accompanist. W. A. H.

### Music of Varied Schools in Boston Sym- phony Program

BOSTON, Dec. 12.—At the symphony concerts of last week, Dr. Muck conducted performances of Beethoven's "Pastoral" Symphony, Dukas's Scherzo, "The Sorcerer's Apprentice," Smetana's tone poem, "Vysehrad" and Enesco's Roumanian Rhapsody. Dr. Muck is pre-eminent as a Beethoven conductor. In Dukas's Scherzo he was, for our taste, heavy handed. We think of this music as being more Gallic in its spirit, lighter, more vivacious in its movement. There was a noble performance of a noble work—the tone poem of Smetana, in which conductor and orchestra excelled. Enesco's Rhapsody suffers from a lack of development of themes which are in themselves characteristic and charming. O. D.

### PROVIDENCE SYMPHONY HAS GOVERNOR'S AID

Starts Plan for Fund to Continue Or-  
chestra—Many Artists Heard in  
Concert

PROVIDENCE, R. I., Dec. 21.—Governor and Mrs. Beekman opened their home last Thursday for a meeting of prominent local musical people, for the purpose of starting a fund for the continuance of the Providence Symphony Orchestra, which has made really wonderful artistic strides under the direction of Roswell H. Fairman. It was pointed out that sufficient funds for the permanent continuance of the organization were urgently required, and a committee, with Mrs. Emma Winslow Childs as chairman, was appointed to take up the matter further. It is planned to present the orchestra in conjunction with the Arion Club in Handel's "Messiah" at the Strand Theater on Sunday.

Mrs. Gertrude McCracken Mitchell, soprano, a pupil of Harriot Barrows, was heard on Thursday evening at Churchill House, where a good-sized audience listened with enjoyment to an especially well chosen program, beginning with the familiar "Batti, batti" air from Mozart's "Don Giovanni" and including a group of German lieder and another of French and Russian songs. Reber Johnson, violinist, gave much pleasure by his really brilliant playing.

Edwin E. Wilde, organist of St. Stephen's Church, assisted by Bertram Currier of Boston, 'cellist, gave a most enjoyable recital on the same evening. The program covered a wide range of periods, beginning with the music of Corelli and including such latter-day composers as Debussy and César Cui.

Olive Emory Russell, soprano, and Margrette Gardner, harpist, were among the local musicians giving a concert on Friday night at Froebel Hall. Miss Russell, a pupil of Weldon Hunt and Emil Mollenhauer of Boston, was especially effective in the dramatic "Cry of Rachel."

Adolf Vogel of Boston, 'cellist, a pupil of Adamowski, was heard for the first time in Providence on Tuesday evening, when, assisted by Hester Deasey, pianist, he gave a most successful recital in the Edward MacDowell room of the Music School, of which Mrs. Anne Gilbreth Cross is director. G. F. H.

### Mme. Fremstad Soloist with Mr. Ober- hoffer's Forces

Mme. Olive Fremstad is still in Chicago, singing the last of her guest performances in Wagnerian opera with the Chicago Opera Company, where she has been highly successful. From there she goes to St. Paul to appear as soloist with the Minneapolis Symphony Orchestra on the evening of Dec. 30, singing in Minneapolis on New Year's Eve. After leaving the West Mme. Fremstad will return to New York in time for several Eastern concerts.

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## BRUCKNER SYMPHONY CHARMS CINCINNATI

Fresh Triumph for Dr. Kunwald—  
Julia Culp Soloist at Club  
Concert

CINCINNATI, OHIO, Dec. 19.—It has remained for Cincinnati to give a Bruckner symphony the most thorough and unqualified approval which any of the works of the great Austrian composer have ever received in this country. The program of the last symphony concert was as follows:

Symphony No. 4, E Flat Major (Romantic), Bruckner; Piano Concerto, in B Flat Minor, Tschaiikowsky; Overture, "Im Frühling," Goldmark.

With the doubtful reception Bruckner has received elsewhere in this country, and in Cincinnati itself, there were grave doubts in the minds of the public, the orchestra and even in that of Dr. Kunwald, what impression the "Romantic" symphony would make. If a magnificent performance of the symphony, however, with the clearest enunciation of its beautiful themes, and intelligent, logical and well-balanced handling of the gorgeous and imposing orchestral texture; if a vociferous applause after each movement—which after the Scherzo persisted until Dr. Kunwald was compelled to bring the orchestra to its feet and which, after the last movement amounted to a veritable tumult—if these things spell success, Dr. Kunwald may be said to have achieved a triumph.

Presenting this work to the Cincinnati public was with Dr. Kunwald a labor of love. He knew and admired Bruckner in Vienna many years ago. He has long been convinced of the musical charm, as well as the musical dignity and worth of the "Romantic" symphony. In conducting the complex and difficult score he gave not a glance at the printed page, but in preparing the work he labored over it as over no other composition which he has yet given. The success of the symphony is essentially a vindication of Dr. Kunwald's artistic judgment and a triumph for the orchestra, that played the composition as though inspired.

Another surprise of the series was the splendid performance given the Tschaiikowsky Concerto, by Marcin Thalberg. His appearance at the recent concert was his first with the orchestra in Cincinnati. He played with splendid technique, strength and virility which quite captivated his audience.

The first popular concert, which was given by the orchestra last Sunday in Music Hall, brought out an audience that crowded the house from pit to dome. The orchestra, acting under the tonic of cordial appreciation, played with the greatest spirit the following program:

Polonaise in E Major, Liszt; "Fidelio" Overture, Beethoven; "Valse Triste," Sibelius; "Siegfried's Rhine Journey," Wagner; "Ballet Music," from "The Queen of Sheba," Goldmark; "Blue Danube Waltz," Strauss.

Marjorie Hankinson, contralto, was the soloist and evinced decided artistic gifts in her singing of two arias, the "O Don Fatale," from Verdi's "Don Carlos," and Bemberg's "La Mort de Jeanne D'Arc."

The first concert of the season of the Matinee Musical Club was given Thursday morning at the Gibson House ball room by Mme. Julia Culp, contralto; Paul Reimers, tenor, and Coenraad V. Bos at the piano. Mme. Culp was in better voice than she has ever been before and sang

in her same superb style. Mr. Reimers further entrenched himself in the good graces of the membership of the club. A delightful program of *lieder* was presented. The club's membership has been increased this season from five to seven hundred.

The Woman's Club enjoyed a delightful afternoon of Christmas carols on Wednesday. Fifty members of the club choral who had been trained by Louis Ehrigott, presented the program.

The annual celebration of Christmas carols was also given at the Cincinnati Conservatory last Thursday afternoon. A program of varied interest was arranged for the occasion by Harold Becket Gibbs, Mrs. Margaret Pace, and Signor Pier Tirindelli.

A delightful concert of last week was the program given by the Cincinnati conservatory string orchestra under the direction of Signor Trindelli, when the "Lithuania" Overture of Ponchielli was given its Cincinnati premiere. Other numbers given were Scherzo, Cherubini, "Minuet d'Amour," Massenet, and the Glazounow Ballet Suite. The orchestra played with precision, spirit and abandon. The soloists, Herbert Silbersack, an extremely talented young violinist of fifteen; Flora Mischler, soprano, and Mrs. J. A. Snider, pianist, were showered with applause.

A. K. H.

### RUSSIAN CHOIR MUSIC

An Interesting Concert by Mr. Gorokhoff  
and His Band of Singers

Ever since its exotic fascinations were sufficiently noised abroad to apprise musicians of its existence the Russian Cathedral Choir, under the direction of Ivan Gorokhoff, has become one of the settled musical curiosities of New York. Pilgrimages were made to the St. Nicholas church on the upper East Side by those interested in the more unique and exotic phases of choral singing and in the opulent treasures of Russian ecclesiastical composition, which is still largely virgin territory to the experience of American music-lovers. But the outstanding impression brought away by investigators was that of the astounding bass voices that formed the bed rock of the choir, ideal examples of a musical staple in the production of which Russia stands alone. Here it was possible to listen to veritable human equivalents of a thirty-two-foot organ stop, to hear vocal mechanisms that could descend with no semblance of strain or artifice almost an octave below the nether terminal of the habitual bass. To the impressiveness of the effect and to the remarkable singing of the choir as a whole, *connoisseurs* who heard them in their solemn surroundings testified enthusiastically.

A few years ago Mr. Gorokhoff brought his choir to Aeolian Hall and aroused considerable interest by his singers' work, even in such mundane environment. Tuesday evening of last week another concert was given there, and again the chorus enjoyed a most notable welcome. A great audience, comprising some of the foremost musicians in the city, took up every seat in the house, applauded unstintedly the performance of a program consisting in equal parts of a *cappella*, sacred and secular music, and demanded several encores. The compositions were for the greater part absorbing in the extreme—notably works so redolent of the Russian liturgical spirit and manner as Fatyeff's "In Thee Rejoiceth," Gretchaninoff's "Herod Sought to Slay," Kastalky's "Thou Only Art Immortal," Gretchaninoff's setting of the "Creed" and Tschaiikowsky's "Cherubic Hymn;" and the secular "Sun and Moon" of Gretchaninoff, "Minor Epic Lay" of Kastalky, the familiar "Legend" of Tschaiikowsky, a chorus from



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"Prince Igor" and the folk song "Dunai." But save for the remarkable nature of the bass voices the singing of the choir occasioned lively regret. Changes appear to have been made among the boy sopranos and altos, and the new material is still in a very raw state. At all events there was a deplorable amount of bad intonations and deviations from the pitch, so sustained and persistent as to occasion very distressing results. Such a familiar number as Tschaiikowsky's "Child Jesus Once a Garden Made" received a performance so badly in accord with the true pitch and so curious in phrasing as to be almost unrecognizable. However, the merry folksong "Dunai" was redemanded and the encores offered given in much smoother style than the other numbers. Mr. Gorokhoff's choristers can do much better than this, as those who have heard them before realize. Their public appearances should be continued, for they have something new and nobly original to offer.

At the close of the concert they sang the Russian and American anthems, the audience standing meanwhile. H. F. P.

### PLAINFIELD HEARS "MESSIAH"

New Jersey Chorus Gives Commendable Rendition of Oratorio

PLAINFIELD, N. J., Dec. 17.—The Plainfield Choral Society sang Handel's "Messiah" in the auditorium of the Plainfield High School on Tuesday evening, Dec. 14, under the auspices of the Recreation Committee and conducted by S. Frederick Smith. The great oratorio was received with marked approval and Mr. Smith was repeatedly applauded for his fine leadership. The choice of soloists was most happy. Marie Stoddard possesses a sweet and finely trained soprano voice, well suited to the spirit of the oratorio. Marie Morrissey's rich and powerful contralto gave forth the Handel music splendidly. Dan Beddoe, tenor, did much to uphold the traditions of the great masterpiece, and many regretted that there were not more tenor solos. Wilfred Glenn, basso, strengthened the quartet of soloists admirably.

Beatrice Harrison will again appear with Mme. Melba at the New York Hippodrome on Jan. 2.

### MEMPHIS HEARS OPERA BY NATIONAL COMPANY

Italian Works Make Up Répertoire—  
City's Artists Join in Benefit  
for Y. M. C. A.

MEMPHIS, TENN., Dec. 15.—One of the recent musical events here was an afternoon concert given in the ballroom of the Hotel Chisca by Ernest Toy, violinist, before the entire membership of the Beethoven Club. His program included a Vieuxtemps concerto and number of modern short pieces.

The Orpheum Theater provided a treat last week in Guido Ciccolini, the young Italian tenor. He offered "E Lucevan le Stelle" from "Tosca," Massenet's "Elegy," a song in English by Sanderson and the Neapolitan song, "Mamma Mia che vo Sape."

The National Grand Opera Company is appearing at the Lyceum this week in repertoire of Italian operas among which are "Rigoletto," "Don Pasquale," "Lucia," "Barber of Seville" and "Cavalleria" with "Pagliacci." Signor Rossini, the baritone, has carried off a large part of the artistic honors so far.

A program of unusual interest was arranged by Jean Johnson, local teacher and concert singer, for the benefit of the Y.M.C.A. last week. This affair brought together many of the leading artists of Memphis, including Mrs. Charles Miller, soprano; Mrs. C. S. Lancaster, contralto; Charlotte Craft, contralto; Ben Carr, tenor, and Charles Moore, baritone.

The Jacob Bloom string orchestra and a male double quartet from the Arion Society, Joseph Henkel, director, were features on the program, as were Walter Chapman, resident concert pianist, and Mrs. Arthur Falls, violinist.

J. Paul Stalls, for the past six years organist and choir director at the Mc-Lemore Avenue Christian Church, recently accepted a similar post at the Idlewild Presbyterian Church.

E. T. W.

The new composition, "Rhapsodie Russe," by Mme. Sturkow-Ryder, the Chicago pianist, was recently played by the composer and Zetta Gay Whitson, violinist, at the Lake View Musical Club, on "American Composers' Day" and found instant favor.

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## Boston Verdict that Ornstein Should Be Taken Seriously

BOSTON, Dec. 12.—Leo Ornstein returned on the afternoon of Dec. 7, and again his audience laughed heartily at, or, as some may have imagined, with him. Laugh if you like! We do not agree with Mr. Ornstein's idea of what art is, but there has never been a very definite agreement in this matter.

Mr. Ornstein played, among other pieces, "Seven Fantasie Pieces" of his own, short pieces, sharply contrasted, and very interesting, evidencing a method even in the ultra-madness of this pianist. Other pieces of Mr. Ornstein's were not so intelligible or agreeable to the ears at an initial hearing. But Mr. Ornstein has unquestionable talent. He can put down an idea on paper which may or may not prove worth putting down, a half century hence, but it is an idea.

Now that fact, insignificant as it may seem to some, is to our mind a basis of measurement of creative talent. To conceive sounds others have not conceived, which call for a different workmanship from the sounds previously written down by various composers; then to discover new means of recording them, and get it all on paper, and even more, into the world—there is talent, personality, in a man who can do this.

It is a common fallacy that anyone may successfully make a fool of himself.

On the contrary, there are very few people capable of successfully making fools of themselves. If there were more people who could do this, you may be very sure they would do it. They may think they would not. They would.

Now, Mr. Ornstein has been quarrelled over by serious critics in musical capitals of Europe as well as America. Men who are taken very seriously by all of us have taken him with entire seriousness.

### "MESSIAH" AT GREENSBORO

Presentation of Oratorio Part of North Carolina's Music Campaign

GREENSBORO, N. C., Dec. 23.—The first in a series of three notable music events this year took place at the State Normal and Industrial College, Saturday and Sunday, Dec. 18 and 19, when Handel's "Messiah" was sung by the College Chorus of 160 voices, with Wade R. Brown, conductor. The soloists were Kathryn M. Severson, soprano; Mrs. Wade R. Brown, contralto; C. Judson House, tenor; Overton Moyle, bass; Al-leine Minor, pianist, and George Scott Hunter, organist. The college auditorium was crowded and the audience gave plentiful evidence of its enthusiasm.

Professor Brown believes that the lack of musical appreciation in America is

The writer doesn't like his music. We doubt if it is properly to be called music. We have no idea of contending that it is going to last, for we have no present convictions on the subject. But it is something to be taken seriously, and attentively, if not with unadulterated respect.

Mr. Ornstein played beautiful music by Debussy, Ravel, Albeniz, Schönberg, what not, and played most of it brilliantly and with unnecessary exaggeration and emphasis of whatever was bizarre or especially striking, magnifying details and at times obscuring more important issues.

His is a curious and undoubtedly badly developed talent. But talent it is, just the same.

OLIN DOWNES.

largely due to the unfamiliarity of the public with good music, and his efforts are not alone to teach a few young women to play the piano and sing, but to reach all the State with the gospel of musical appreciation. The presentation of Gaul's "Holy City" and the Haydn "Creation" are the other large performances included in his plans for this season.

### Richmond (Va.) Musicians Elect Officers for Coming Year

RICHMOND, VA., Dec. 18.—The Richmond Musicians' Protective Association, the local branch of the American Federation of Musicians, has elected the following officers for the ensuing year:

President, Charles L. Ross; vice-president, Gaston Lichtenstein; recording secretary, Alfred T. Skelding; financial secretary, T. S. Hiteshaw; treasurer, A. L. Ross; sergeant at arms, J. H. Spencer; executive committee, Joseph C. Kessenich, G. A. Thilow, Moses Stein, J. N. Kaufman and Joseph La Fratta.

Gaston Lichtenstein was named delegate to the next convention of the American Federation of Musicians, to be held in Cincinnati in May, and Jay H. Donohue was chosen alternate.

W. G. O.

### Mozart Evening for Scranton, Pa., Century Club

SCRANTON, PA., Dec. 20.—The second concert in the Century Club's symphony course was given in the club's recital hall on Thursday evening, Dec. 16, the principal feature of the program being the "Jupiter" Symphony of Mozart. Explanatory remarks and thematic illustrations were given by Frank J. Daniel, and a group of Mozart songs by John Burnett, bass, was beautifully sung. The program was:

Overture, "Iphigenia in Aulis," Gluck, Orchestra. Songs, "Non Più Andrai," "Das Veilchen," "An Chloe," Mozart, Mr. Burnett, Frank J. Daniel at the piano. Symphony, "Jupiter," Mozart, Orchestra.

### Many American Songs on Hamlin's Duluth Program

DULUTH, MINN., Dec. 18.—American compositions had a prominent place on the program which George Hamlin, tenor of the Chicago Grand Opera Company, presented at his song-recital in Endion M. E. Church last night. The singer was in splendid voice and he was heard to excellent advantage in the program, which included a large number of American compositions by Carpenter, Campbell-Tipton, Mrs. Beach and MacDermid. Two of the American songs, "The Glory of the Day Was in Her Face," by Burleigh, and the MacDermid "If You Would Love Me," were dedicated to Mr. Hamlin by the composers. Sidney Arno Dietch provided superb accompaniments.

### Young Men's Symphony Will Give Two Subscription Concerts

The Young Men's Symphony Orchestra, Arnold Volpe, conductor, has begun its fourteenth season, which will have a departure from usual plan in two subscription concerts, to be given on Sunday afternoons, Jan. 16 and April 30, in Aeolian Hall. Among the directors are F. X. Arens, Charles E. Bushnell, S. Mallet-Prevost, Joseph L. Seligman, Henry Walter, Harry Rowe Shelley and Burnet C. Tuthill. A committee of members is in charge of the coming concerts, headed by J. R. Pierce, manager, 2052 Mapes Avenue, New York City.

Fritz Kreisler's second recital in New York will take place in Carnegie Hall, on New Year's afternoon, Saturday, Jan. 1. His principal offering will be the Vieuxtemps Concerto in F Sharp Minor.

Ashley Ropps, the baritone, has been engaged to sing at the first big celebration in the new Auditorium of the Central Young Men's Christian Association, Brooklyn, on New Year's afternoon.

## ANN ARBOR DELIGHTS IN ELMAN'S PLAYING

Well-Arranged Program Wins Ardent Applause—Glee Club Gives Concert

ANN ARBOR, MICH., Dec. 15.—The third number on the Choral Union Series was given in Hill Auditorium, Monday evening, Dec. 13, by Mischa Elman, the distinguished Russian violinist, when he made his first appearance in Ann Arbor and won the admiration of a capacity house. His program was especially pleasing to the masses and very acceptable to the musicians as well. He was obliged to respond to several encores. The artistic work of Walter H. Golde, accompanist, is worthy of special mention.

One of the most interesting concerts given in Ann Arbor in some time, was that offered by the University Glee Club, under the leadership of Theodore Harrison, head of the vocal department of the University School of Music, and the Mandolin Club, led by Earl Vincent Moore, head of the organ department, on Dec. 10. The combined clubs of about 100 students made their first appearance for the year and improvement was noted in many respects, as Mr. Harrison has been able to imbue the members of the organization with his own enthusiasm and desire for artistic perfection. Among the numbers by the chorus were "The Crusaders" (MacDowell), "Wild Rose and First Love" (Dubois), "Swing Along" (Cook) and "Prayer of Thanksgiving" (Kremsner), with which the program was closed.

C. A. S.

### Mark Andrews and Popular Soloists in "Lieder" Recital

MONTCLAIR, N. J., Dec. 14.—Music enthusiasts braved the worst snowstorm of the season last night to hear Mark Andrews's lecture-recital on German *Lieder*, given at the New High School. Mrs. Alfred Diller, soprano, and Vivian Gosnell basso-cantante, assisted Mr. Andrews, illustrating in delightful manner the various schools of *Lieder* development. Mr. Andrews drew attention to the early stages of *Lieder* composition, contrasting the modern examples with opera and showing the essential value of intimacy which is a predominating charm of this school. Mr. Gosnell, who is a newcomer to this locality, displayed a very pleasing voice in his interpretations of several songs by Handel, Schubert, Schumann, Franz, Wolf and Strauss.

W. F. U.

### Mme. Melba Delights Huge Audience at Omaha

OMAHA, NEB., Dec. 11.—Mme. Nellie Melba appeared here last night, in the series of artists' concerts which the Associated Retailers of Omaha are giving this season, and won plaudits even more enthusiastic than on her former appearances by her superb singing. She was graciousness itself in the matter of encores, playing her own accompaniments for one of the latter. Robert Parker, baritone, Beatrice Harrison, cellist, and Frank St. Leger, pianist, shared in the enthusiastic applause which the program evoked repeatedly.

Lillian Heyward, the soprano, was the assisting soloist at an organ recital given by William Lyndon Wright, in the chapel of New York University on Dec. 22. She sang two solos from "The Messiah." Miss Heyward has been engaged to give a series of recitals during the holiday week at the "Florence in the Pines," Lakewood, N. J.



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## SALT LAKE GREETED ITS PHILHARMONIC

## Arthur Freber's Forces Win Ovation at Opening Concert

SALT LAKE CITY, UTAH, Dec. 21.—The first Philharmonic concert of the season took place Sunday, Dec. 13, at the Salt Lake Theater. When Arthur Freber, conductor, took his place before his orchestra, he was greeted with nothing short of an ovation by an audience, brilliant and diversely representative. This is the third season that the orchestra has worked under the baton of Conductor Freber, and each season the organization has manifested a higher degree of efficiency.

The program opened with the Mendelssohn Italian Symphony No. 4 which made an unusual appeal to the audience. In sharp contrast to the Mendelssohn number, followed the Hallen Rhapsodie in F Major, Op. 17, which proved a delightful pastoral.

A special delight on the program was the two solos given by Alfred Best, tenor, who was greeted with marked enthusiasm. Mr. Best possesses a voice of unusual quality, which he used well in the effective African aria, "O Paradiso." The Strauss "Devotion" and the Overture to "Oberon," by Weber, were given with the true artistic effect.

Mr. Freber deserves more than a passing word of commendation for the admirable manner in which he conducted both the orchestral numbers and the accompaniments for the vocal selections. Three concerts are planned for Salt Lake



Arthur Freber, Conductor of Salt Lake Philharmonic Society That Opened Season with Well-Devised Program

this season, the next one coming in February, and the final one in April. Previous to this year the orchestra has been maintained principally by its own members, who, besides giving most of their time, have paid out for individual assessments. This year it is hoped that the organization may be supported by a patron membership, which at present numbers many of the influential citizens of Salt Lake.

Z. A. S.

## SING NOBLE'S CANTATA

## Composer Directs Work at Concert by St. Thomas's Chorus

The festival chorus of St. Thomas's Church, T. Tertius Noble, conductor, sang Mr. Noble's cantata, "Gloria Domini" and the "Sleepers Awake" of Bach at the Christmas concert given at the church on Tuesday evening, Dec. 21. Louise MacMahan, soprano, Reed Miller, tenor, and Arthur Middleton, bass, were the assisting artists. A chorus of one hundred voices sang with fine perception of the demands which the Noble composition makes, a particularly impressive passage being the stately "We give thanks unto thee, O Lord."

Mr. Noble's cantata is rich in expression of the exalted moods of the Old Testament prophets and takes its place among the really worthy contributions to sacred music.

Miss MacMahan and Mr. Middleton



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That the innovation of playing symphonic music was a great success is a question of no doubt. Three appearances were made each day before audiences that filled every nook and corner of the large auditorium, and the work was applauded to the echo. Mr. La Ross made up a program that comprised the "Masaniello" Overture, Schumann's "Träumerei" for strings, Intermezzo from "Cavalleria," "Meditation" from "Thais" and Sousa's "Stars and Stripes" March. J. Ellsworth Sliker, basso, sang the "Road to Mandalay" of Speaks, and Thomas Achenbach, violinist, played the "Meditation."

## OPERA FOR NEW ORLEANS

## Mancini Company to Begin a Season There in January

Signor Mancini, impresario of the Americo Mancini Grand Opera Company, left New York last week for New Orleans, where he is arranging a season for his organization, which, it is expected, will open in the French Opera House, Jan. 15. Following the New Orleans season, the company will visit cities in Central and South America, engagements in Caracas and Bogota having already been contracted for.

Carlo Nicosia is the conductor of the orchestra and his assistant is Vincenzo Stea. The roster of singers is as follows:

Sopranos: Lucile Lawrence, Elvira Andreani, Laura Doretti, Stella Parini, Grazia Hoffman, Elena Lavedano, Viviana Dorando and Elena Fara; mezzo-sopranos: Maria Classens, Edith Cademartori; tenors: Sinagra, Gaudenzi, Giaccone; baritones: Aineto, Dadone, Marina, Bonfigli, d'Agariet; basses: Wendon, Viola, Navarrini. Mazelli is the stage director, and Paschi the chorus master. There is a chorus of thirty-six and orchestra of forty, with a full ballet corps.

## GIVE OLEY SPEAKS PROGRAM

## Concert at Studio of Mme. Buckhout Has Composer Among Soloists

Among the interesting recitals and concerts this season which have honored American composer was the concert given at the studio of Mme. Buckhout on Tuesday evening, Dec. 21, when a program of songs by Oley Speaks was presented, with the composer at the piano.

The soloists, Mme. Buckhout, soprano; Mabel Chaney, contralto; Frederick S. Condit, tenor, and Oley Speaks, basso, presented the following program:

"Roses After Rain," "Elysium," "The Little Love Best," Mme. Buckhout. "To You," "A Little Way to Walk with You," Mr. Condit. "In May Time," "Life's Twilight," "When the Boys Come Home," Miss Chaney. "June Time," "Toward the Sunrise," "Morning," Mme. Buckhout. "When Mabel Sings," "Life," "On the Road to Mandalay," Mr. Speaks. "Sylvia," "Her Rose," Mr. Condit. "Summertime's Song," "Eternity" (dedicated to Mme. Buckhout), Mme. Buckhout.

## Paderewski Finds Fellow-Countrymen in Wilkes-Barre Audience

WILKES-BARRE, PA., Dec. 18.—Music-lovers greatly enjoyed a recital given recently at the Iron Temple by the distinguished pianist, Ignace Paderewski. The hall was completely filled, and many people were unable to gain admittance. Paderewski played for his audience for two solid hours, during which his hearers gave him spellbound attention. Compatriots of Paderewski were present and he was presented with flowers by his people, who seemed deeply affected by his consummate art.

W. R. H.

## Explanatory Talks Illustrate Scranton Orchestral Program

SCRANTON, PA., Dec. 17.—The second of a series of Symphony concerts was given at the Century Club last night under Louis Baker Phillips, with explanatory illustrations. The Overture to "Iphigenia in Aulis" by Gluck was the first number. In the absence of Mr. Ripard, the 'cellist, A. Altschuler of the Russian Symphony Orchestra of New York appeared. Harriet Price was at the piano. Two Mozart airs, "Non piu andrai" and "Das Veilchen," were sung splendidly by John Burnett.

W. R. H.

## FINDS SOLOISTS IN ITS OWN RANKS

## Czerwonky and Fischer Appear in That Capacity with Minneapolis Orchestra

MINNEAPOLIS, MINN., Dec. 20.—Two concerts in the last week have brought the Minneapolis Symphony Orchestra and its leader, Emil Oberhoffer, into relief, as exponents of a high degree of efficiency. They have served also as occasions for exploiting two of the orchestra's own men as artists of recognized rank—Richard Czerwonky and Carlo Fischer.

The "Tchaikowsky Program" Friday evening was played to a capacity house. Richard Czerwonky was the soloist, a fact to be noted in connection with the good attendance. The splendid support which Minneapolis habitually gives its own was appropriately in evidence on this occasion. The orchestra played gloriously, Mr. Oberhoffer being at his best, and the men sensitively responsive. In Mr. Czerwonky's performance of the D Major Concerto, undeniable technical difficulties found their subordinate place in what seemed to be the utterance of a rapturous disciple of an impelling master. The more to be commended was the performance, because of the violinist's serious indisposition.

The climax of the evening was reached in the F Minor Symphony, a performance, the like of which is not a common thing. The Fantasia, "Francesco da Rimini" was the only other number on the program.

The second concert above mentioned was the ninth popular concert of the season, with Carlo Fischer the soloist. Tanciewicz's Festival March (programmed as being given its first performance in America) and Mendelssohn's "Ruy Blas" Overture led up to Schubert's Symphony No. 8, in B Minor, the "Unfinished" delightfully played. The "Valse Triste" from the drama "Kuolema," of Sibelius was delicately handled as to its varying tempi and in every way effective. The Liszt "Liebestraum," orchestrated by Emil Oberhoffer, was so well liked as to call for an encore. The Strauss waltz, "Roses from the South," closed the program.

Mr. Fischer's return to the concert platform was marked by noticeable cordiality on the part of the audience. Nor did the 'cellist disappoint his hearers. His performance of the Bruch "Kol Nidrei" gave an excellent example of the value of precision of attack and intonation in musical expression. There was much fine feeling in this re-voicing of the old Hebrew chant which took hold upon the sympathies of the audience and moved it to persistent applause. The encore number was Saint-Saëns's "Le Cygne," played to harp accompaniment by Henry J. Williams.

The Thursday Musicales presented, at its last fortnightly meeting, Alexander Wurzbürger, pianist, and Cecile Murphy Skaaden, mezzo-soprano, with Eugen Skaaden, accompanist. These excellent artists presented a program of exceptional excellence at the First Baptist Church. Mrs. Skaaden's numbers, arranged in two groups, were "Frühling ist da!" "In meiner Heimath," by Hil-dach; "Traum durch die Dämmerung," "Zueignung," by Strauss; "Ständchen," "Der Schmied," Brahms; "A Spirit Flower," "The Rainbow Child," Cole-ridge-Taylor; "Ah, Love, But a Day," Mrs. H. H. A. Beach; "L'Heure Ex-quisite," Reynaldo Hahn; "J'ai pleuré en rêve," Georges Hüe. Mr. Wurzbürger's numbers were the Grieg Sonata, in a group with the Pastorale Variée of Mo-zart; "Coucou," Daquin; Gigue, Bach; Gavotte, Bach-Saint-Saëns; Capriccio, Scarlatti. Another group included some Chopin Preludes, the Schumann Romance and "Vogel als Prophet" and the Schumann-Taussig "Der Contraband-iste." Mr. Wurzbürger's final numbers were "Our Old Windmill" and "Sans Souci," by Jonas; "Sous Bois," Staub, and Rubinstein's Staccato Etude.

F. L. C. B.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

**F.** MORRIS CLASS has won a reputation for writing some of the best songs of the day, no single one of his songs having failed to reveal strong imagination. He comes forward now with a big song, "The Unremembered," to a poem by Hermann Hagedorn,\* which will add to his already much admired position as one of the American composers of the day who have something to say.

The poem deals with the plaint of a woman whose "lover has gone to Flanders" to the war, but if it is estimated that this is a *pièce d'occasion*, that composer and poet have collaborated to produce something that will rouse the feelings of a world troubled by the tragedy of battle, the conjecture will be wrong. For the poem was written some years ago by Mr. Hagedorn—it was published in the *Harvard Advocate* in 1907—and set to music by Dr. Class long before the outbreak of war in 1914. Once more coincidence plays its rôle.

So much for the genesis of "The Unremembered." Dr. Class has had an unusually fine poem to work with and he has made the most of it. There is a tremendous tug at the heart-strings in the lines which close the song:

Oh, warring hosts in Flanders,  
That fight and drink your wine,  
What wound of sword or broken word  
Is half so deep as mine?

It is the wail of the women at home, their husbands, their sons gone to the war, while they remain to suffer. A very universal cry, one that goes up from the heart of every member of womankind, when a nation goes to war!

Dr. Class has written one of the big songs of the times. This is no mere impression, no half-tone in melancholy—it is grim, real, vital; it is life itself, as the inhabitants of the European countries to-day know only too well. Harmonically there is a wealth of individual material in it. The late Mildred Potter was planning to sing this song this season; in her passing Dr. Class lost an interpreter who would have made his song known from coast to coast. He has been fortunate, however, in having the song sung already by Merle Alcock, the exceedingly gifted young contralto, who is making her way to the front rank of concert singers.

The song is published in editions for high and low voice.

THE Schirmer press offers a large number of new publications. Among them we find a transcription for the organ by Edward Shippen Barnes of Albert Mildenberg's once popular intermezzo, "Astarte." Mr. Barnes has made the transcription capably, and the piece will be much admired by organists who perform in moving-picture theaters. It is a pity that Mr. Barnes does not spend his time arranging things for the organ

\*"THE UNREMEMBERED." Song for a Solo Voice with Piano Accompaniment. By F. Morris Class. Published by the Oliver Ditson Company, Boston. Price, 60 cents.

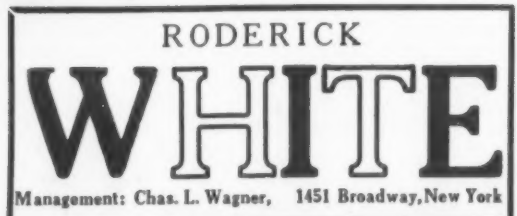
†"ASTARTE." By Albert Mildenberg. Arranged for the Organ by Edward Shippen Barnes. "SUNSET MEDITATION." For the Organ. By Richard Keys Biggs. Price, 60 cents each. "WARRIOR'S SONG." By Stephen Heller. Arranged for the Organ by Richard Keys Biggs. Price, 50 cents. "ARIESO." By Johann S. Bach. Transcribed for the Violin with Piano Accompaniment, by Sam Franko. Price, 50 cents. "CRADLE-SONG." Song by Bruno Huhn. "THE GOD OF TRUTH AND LOVE." Sacred Song by Bruno Huhn. Price, 60 cents each. "WE PRAY THEE, GRACIOUS LORD." Motet for Unaccompanied Mixed Voices. By Philip James. Price, 8 cents net. Published by G. Schirmer, New York and London.



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that are of greater musical import than this *salon* piece.

Richard Keys Biggs has written a melodious piece in his "Sunset Meditation," one of those pieces that owe their inception to an Andantino in D Flat which Edwin H. Lemare gave us years ago. Mr. Biggs has also made a nice transcription for organ of Stephen Heller's Allegro Maestoso *étude* in D Minor, the one we all loved to play when we were youngsters because it sounded so difficult and imposing and was in actuality so simple. It is published here as "Warrior's Song" and will be very effective on the organ.

An Arioso by Bach, a lovely melody in G major, has been arranged for violin with piano accompaniment by Sam Franko in his usual able manner. Mr. Franko has also arranged it for cello and for string orchestra, while George Barrère has made the arrangement for flute and Max Vogrich the edition for piano solo.

Bruno Huhn gives us a charming little piece in his "Cradle Song," a most simple affair, unaffected, natural and spontaneous. There is a suggestion of Weber's "Schlafe mein Prinzchen" in the melody. It is published for high and low voice. A good sacred song by the same composer is "The God of Truth and Love," in which Mr. Huhn has again written one of those admirable songs which he knows so well how to write; it is straightforward and its utterance is purely melodic. It may be had in two keys, high and low.

A rare piece of writing for unaccompanied mixed voices is Philip James's "We Pray Thee, Gracious Lord." Mr. James has done many fine things in the past, but this short motet surpasses all of them. There is a sort of Moussorgskian feeling in the first four or five measures—the mood of the Russian Church—which is rarely attained by our composers. The short *fugato* bit is perfect and the close is worthy of a master. The Musical Art Society of New York should include this gem among short modern choral pieces in its repertoire.

THE New York house of J. Fischer & Bro. has some new octavo issues of unusual merit.† For chorus of mixed voices, E. J. Biedermann has made two more masterly arrangements. This time the Russian Folksong, "Ai ouchnem," under the title, "Song of the Haulers on the Volga," has come into his hands. And he has done his work splendidly, with that characteristic care and musical discretion for which he has often been praised. He has also arranged "When You Are Not Near." Good individual part writing such as Mr. Biedermann does is none too often encountered. He can do the unusual and yet bring it within the confines of legitimacy. His arrangements are extremely singable and not difficult.

Alfred J. Silver, the English organist and composer, has arranged for two-part chorus of women's voices with piano accompaniment, "Anitra's Dance," from Grieg's "Peer Gynt" music, and Dvorak's Humoresque, Op. 101, No. 7. This is published under the title of "Caledonian Cradle Song." Frederick H. Martens deserves great credit for his fine English versions of the Volga song, the "When You Are Not Near" and for his original texts in the two Silver arrangements. For the "Caledonian Cradle Song," he has written an original poem in dialect that is altogether charming.

ARTHUR BERGH, whose place among the best American composers of the day is assured, has given us a charming album in his "Four Tone Pastels" issued by the Oliver Ditson Company.‡ The pieces are small, but refined tone pictures, "Embers," "Her Voice," "April" and "The Sprite," set for the piano in an admirable way and yet not difficult to play or understand.

Poems by Ernest Dowson, Byron, Frank Dempster Sherman and Robert-Cariveau preface the pieces. Some may find "Embers" MacDowellish, others will consider "The Sprite" too much in the *salon* manner. These latter can find no fault with

†"SONG OF THE HAULERS ON THE VOLGA," "WHEN YOU ARE NOT NEAR." Part-Songs for Unaccompanied Chorus of Mixed Voices. Arranged by E. J. Biedermann. Price, 10 and 12 cents each respectively. "ANITRA'S DANCE," "CALEDONIAN CRADLE SONG." Part-Songs for Two-Part Women's Voices with Piano Accompaniment. Arranged by Alfred J. Silver. Price, 12 cents each. Published by J. Fischer & Bro., New York.

‡FOUR TONE PASTELS. For the Piano. By Arthur Bergh. Op. 17. Published by the Oliver Ditson Company, Boston. Price, \$1.00.

Mr. Bergh on that ground, for he doubtless meant it to be so. The pieces are strong melodically—"April" may fall a bit below the others in standard—and are executed with that deftness of touch which Mr. Bergh is so capable of exhibiting in his works—be they songs, piano pieces or compositions for the orchestra. The album should have a far-reaching success, as it is a real addition to the literature.

The publishers have given the work a rarely handsome edition.

AMONG the better songs which the New York house of Boosey & Co. offers are Amy Woodforde-Finden's "Love's Citadel," A. Louis Scarmolin's "What Can It Be?" and C. Linn Seiler's "Love, Awake," a good song, which suffers, as do other songs by this composer, from an over-elaborate piano part. Virtuoso piano-parts are in order when the musical idea back of a song calls for them; but all that Mr. Seiler has to say here might well have been expressed in terms far less verbose and less exacting on the accompanist. The song is dedicated to Lambert Murphy.

FROM time to time, during the last five years or so, news has reached America of the work of the young English composer, Sydney Rosenbloom. Mr. Rosenbloom is said to be equally able as concert pianist and composer and his success in London in both capacities has been marked.

His "Variations and Fugue on an Original Theme," for two pianos, is at hand from the press of Augener, the London publisher. There are not many composers to-day who devote themselves to the task of writing music for two pianos; in fact, the literature is so small that when two big pianists decide to join hands in a two-piano recital they have to do considerable searching to find material for a program.

Mr. Rosenbloom is a Brahmsite; of that there can be no doubt. And he may be proud of it. For his music has a dignity and solidity which few of his countrymen can surpass. The theme of the work is a simple one in B flat major, 6/8 time, *Semplice*. The variations—there are six of them—are skilfully wrought and show a fine, healthy style, a well-grounded musicianship and a more than ordinary command of the materials in hand. The fugue is a masterly one, on which Mr. Rosenbloom may be congratulated. For it is a real, full-blooded fugue and its structure is impeccable.

Mr. Rosenbloom's music recalls no one but Brahms. It is free from any of the characteristics which we know in Cyril Scott; it calls for no "whole-tonism," it employs no new creed. Yet it is interesting from start to finish and deserves praise for its very sanity. It would be splendid if it could be heard in New York from two pianists who would prepare it with care.

THE Oliver Ditson Company has added to its catalog a "Japanese Death Song" by Earl Cranston Sharp, which it now issues in editions for high and medium voice.\*\* It may be recalled that this song was reviewed in this department fully a year ago, when it was sent to MUSICAL AMERICA as published by the composer from Portland, Ore. The writer of these lines found it then a rare example of the modern art-song and spoke about it enthusiastically. It is pleasant to know that the editors of the Oliver Ditson Company agreed with this verdict and added it to their catalog. The song has found further approval this season, being used on her programs by the distinguished *liedersinger*, Julia Culp.

The medium voice edition of Fay Foster's "The King" appears, as does also Lily Strickland's "Little White Bird."

EMIL SJÖGREN, whose music is championed by many who are said to be authorities on modern Scandinavian music, has written his Fifth Sonata, for violin and piano. Mr. Sjögren has also published it and it has come into the hands of the present reviewer through the courtesy of the distinguished violinist and composer, Arthur Hartman, who

NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Published by Boosey & Co., New York. Price, 60 cents each.

VARIATIONS AND FUGUE ON AN ORIGINAL THEME. For Two Pianos. By Sydney Rosenbloom. Op. 16. Published by Augener, Ltd., London. Price, 4 shillings Net.

NEW SONGS. Published by the Oliver Ditson Company, Boston.

kindly loaned the reviewer the copy which Mr. Sjögren sent him recently.

It is published by the "Musikaliska Konstföreningen" in Stockholm.†† Sjögren is a man who has done some good work. His songs are sung from time to time and his violin sonatas, other than the one under consideration, are found on programs every now and then. That he has the distinct personality of a Grieg cannot be claimed; perhaps the Swedish musical personality is not so strong. While Alfvén and some of the younger Swedes have forged ahead into modernity Sjögren has preferred to hold to the more classic tradition. He is therefore but a trifle more modern to-day than he was ten years ago.

The sonata has much vitality. It is agreeable, genial music that searches out no depths, that never grips the hearer as does the music of Sibelius, for example, but it has its place and that place is in the repertoire of the sonata recitalist who wishes to illustrate the idioms of various contemporary national schools. It is not too difficult and will be possible of performance by the gifted amateur.

It is in four movements: I. *Andante sostenuto ed espressivo-Allegro con anima*. II. *Scherzo vivacissimo*. III. *Andante con nobile*. IV. *Allegro giocoso*. Of these the *scherzo* is the weakest. It is free from individuality and is much too Mendelssohnian to be interesting at this late and exciting period of the development of musical art, when Stravinsky out-Schönbergs Schönberg and Richard Strauss goes back to diatonics in his "Alpine" Symphony. The themes of the other movements are good and the work is written with taste and understanding. The slow movement has moments, by the way, of great effectiveness and will please an audience greatly.

We must have all kinds of music in our life and there is a distinct place for the music of this gifted man, who refuses to harass us with newly conceived harmonies and new formal innovations. Sjögren's Fifth Sonata will be found worth while for the player who is willing to devote time to making it part of his repertoire.

The sonata is dedicated to Georges Enesco, the Roumanian composer and violinist.

A. W. K.

††FIFTH SONATA. For Violin and Piano. By Emil Sjögren, Op. 61. Published by the "Musikaliska Konstföreningen," Stockholm, Sweden.

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## DULUTH HEARS YOUNG SOPRANO WHO WILL SING IN OPERA ABROAD

**Praise for Alice Sjoselius, Who Has Won Flattering Recognition from Court of Mecklenburg-Schwerin**

DULUTH, MINN., Dec. 11.—Alice Sjoselius, soprano, with Mrs. Fred Bradbury at the piano, gave a recital in the First Methodist Church recently, marking the passing of the artist from her home city to the larger field awaiting her.

In the engagement of Miss Sjoselius for two seasons for the Court Opera in Schwerin, one sees the outcome of a young life responsive to inward prompting and outward encouragement. Miss Sjoselius was born in Duluth. In early maturity her voice was remarked upon for its beautiful quality. The Matinée Musical Club became interested, and, with personal friends, gave the encouragement which sent her on her way. She studied with Fraulein Schön-Rene, for years a prominent teacher of Minneapolis, later established in Berlin. Some concert engagements in Stralsund and Graudenz preceded an illness which, in a less determined character, would have served as a serious deterrent, but which with her was the means to an end. In the hospital a chance acquaintance became interested in the young American artist, and through her influence at Court a hearing for the singer was effected.

Last summer Miss Sjoselius sang for the Grand Duke and Grand Duchess of Mecklenburg-Schwerin and Princess Olga of Cumberland in the palace Schwerin, and was immediately engaged for the Court Opera there for two seasons. She will sail Jan. 4, her engagement to begin Feb. 1.

Miss Sjoselius's Duluth program of fourteen songs was well chosen and arranged for the mutual enjoyment of



Alice Sjoselius, Duluth Girl, Who Will Appear for Two Seasons in Opera at Schwerin

singer and listener. The following numbers were arranged in three groups:

Astorga, "Qual mai fatale"; Sgambati, "Visione"; Luckstone, "Love's Symphony"; Tonnig, "Song of the Captive"; Bartholomew, "Sleepy Chillum Time" and "Rain"; Mozart, "Endlich naht sich die Stunde"; Liszt, "Es muss ein Wunderbares sein"; Bruch, Serenade; von Flötz, "Das Kraut Vergessenheit"; Strauss, "Allerseelen"; Two Swedish Folk Songs, "Janta a ja" and "Spinn, Spinn"; Lindblad, "Man tro? Jo, jo"; Petre "Flyg, liten flärl flyg"; Folk-dance of Dalkarlian Peasants.

F. L. C. B.

### THREE SPOKANE PROGRAMS

**Organ Recital, Concert of Modern Music and Orchestral Performance**

SPOKANE, WASH., Dec. 14.—The December organ recital by Edgar C. Sherwood attracted a large audience. Besides playing a Prelude and Fugue by Bach, with his customary clearness of exposition, Mr. Sherwood gave three interesting tone pictures of the "Nativity," by Malling. A "Cradle Song," by Kinder, very melodious and graceful and a brilliant "Concert Overture," by Hollins, completed the program. Mrs. Eugene Wiener, the soloist of the afternoon, gave two numbers, in a warm, sympathetic mezzo-soprano, which were much appreciated.

Signor Tasseti gave the first of his pupils' recitals this month, featuring ultra-modern music. His pupils showed a marked degree of proficiency and the numbers by Ravel, Granados, Debussy, were listened to attentively by a large audience. The "London Impressions," No. 1, of Grovlez were the most arresting of all the pieces offered.

The concert given by the Washington

State College orchestra proved the high efficiency of the musical tuition in that institution. The program was entirely classic and warmly applauded. The players gave Beethoven's Symphony, No. 2, and Liszt's symphonie poem, "Les Préludes," remarkably well, and were equally successful in accompanying Mrs. Ina Wright Herbst in the aria, "Ah! Perfido," by Beethoven, which was given with true breadth and much vocal beauty. Mrs. Herbst charmed her hearers by a further group of three songs. M. S.

### LARGER WILMINGTON RECEIPTS

**Response to Stokowski Orchestra Shows City's Advanced Taste**

WILMINGTON, DEL., Dec. 21.—Leopold Stokowski gave an all-Wagnerian program at this week's concert of the Philadelphia Orchestra, and not only was the audience larger than at the November concert, but more enthusiastic. He chose his Wagnerian excerpts with excellent taste, giving two numbers from "Das Rheingold," two from "Die Walküre," one from "Siegfried" and three from "Götterdämmerung." These served not only to exemplify the good taste on the part of Mr. Stokowski, but to bring out the best qualities of the orchestral organization itself. Particularly was

this true of the "Ride of the Valkyries" and the "Waldweben." The best feature of the concert, however, was its illustration of the steady and ever-increasing efficiency of the orchestra.

The assistant manager of the orchestra, Louis Mattson, stated that the receipts were much larger than those of the corresponding concert of a year ago, indicating the progress of Wilmington in a musical sense.

Ruth St. Denis and her company, including Ted Shawn in the leading male rôle, danced at the Playhouse this week, winning their way into the esteem of their audience. There has been a great deal of amusement in social circles here since Miss McClafferty's now famous dancing class "saw" New York for a week end at an expense of some \$35 per head and in return obtained more advertising for the city than it could have secured by payment of an equivalent sum in cold cash. Hence the appearance of Miss St. Denis and the exploitation of her talents in a terpsichorean way whetted the public appetite. Most of Miss McClafferty's "pupils" were present. T. C. H.

### STORM KEEPS KREISLER FROM ROCHESTER RECITAL

**Blizzard Causes Postponement of That Event—Germaine Schnitzer Gives Delight—Local Concerts**

ROCHESTER, Dec. 16.—The chief concert of the week was the Tuesday Musicales Morning Recital by Germaine Schnitzer. The Regent Theater was crowded with club members who were very appreciative of Mme. Schnitzer's delightful playing. Her program was taken from the Romantic School of composers and was most charmingly rendered.

A concert was to have been given by Fritz Kreisler on Tuesday evening, Dec. 14, and a large audience was gathered in Convention Hall patiently waiting for the appearance of the famous violinist on the stage, and hoping that the rumors flying around that he was still in Albany on the Empire State Express were not true. But the crowd was dismissed with the announcement that Mr. Kreisler would not arrive in Rochester till eleven o'clock that evening on account of the snow storm, and that he would give the delayed concert the following Tuesday.

Other events taking place this week were an organ recital at the Unitarian Church on Dec. 15 by the organist of the church, Emma Meyer, assisted by Walter Bentley Ball, baritone; a pupils' recital early in the week by twenty-five of Edgar Rose's piano pupils, a concert for the Christmas Charities Fund of the Cross Club of the Park Avenue Baptist Church by Mrs. Eleanor Holmann Neville, soprano; John Luther King, tenor, and Lorimer Eschelman, pianist, and a Tuesday Musicales Extension Concert at No. 9 School given by Ralph Scobell, tenor; Mrs. Minnie Lee Evans, soprano; Effie Knauss, violinist; Mrs. Rockwell, violinist, and Emily Cassa-beer, accompanist. All these events were well attended. M. E. W.

The Albany (N. Y.) Musicians' Association has elected the following officers for the ensuing year: President, Anton Gioscia; vice-president, Frank Walter; secretary, John A. McGill; treasurer, Joseph Klein; sergeant-at-arms, George P. Hering; directors, William Haupt, Sr., William Frichneck, William C. Bacon, Conrad Rohm, L. A. Alverson.

### EXTENDED TOURS MADE BY FRIEDBERG ARTISTS

**Engagements in New York and Distant Cities for Musicians on Roster of Prominent Manager**

Several of Annie Friedberg's artists have been active in the concert field of late, among them Carl Friedberg, the pianist, who has returned from a four weeks' Western tour, where he achieved marked success. After being heard at the Metropolitan Opera House concert, Jan. 2, he will leave again for the Middle West. He returns the first week in February, and his first and only New York recital will be given at Aeolian Hall, Monday afternoon, Feb. 7. His manager has booked him already for a number of concerts, beginning the early part of October, 1916.

Rosina Van Dyk, who has entered the concert field again this season under Miss Friedberg's management, was engaged with the Springfield Symphony Orchestra, Dec. 19. On Dec. 26 she was heard at the Metropolitan Opera House concert, and on Jan. 8 she will make her first appearance in Buffalo with the Chromatic Club.

Wassily Besekirsky, the Russian violinist, appeared in Washington and East Orange last week, and is booked for concerts in Pinehurst, N. C.; Schenectady and Rochester. In February he will play with Philadelphia and Portland orchestras, and then go on a Canadian tour.

Claire Norden appeared with the California Society, Tuesday, Dec. 21.

Louise Day started on her concert tour through the State of New York, Dec. 22, and will not return before the middle of January. The new vocal quartet, consisting of Kathleen Lawler, soprano; Marie Stilwell, contralto; Lewis James, tenor, and Overton Moyle, bass, which Miss Friedberg organized this season, was engaged for the Christmas concert at Jamestown, N. Y., for the "Messiah," on Dec. 28. This is a return engagement for Miss Friedberg's artists, who successfully appeared at the same concert last year. Nana Genovese appeared at the concert of Le Salon on Dec. 11, which was given under the patronage of Governor and Mrs. Whitman, for the benefit of the Widows and Orphans of the French and Russian Victims of War.

### HARRISBURG CHORAL EVENT

**Hans Kindler Soloist of Wednesday Club in Christmas Concert**

HARRISBURG, PA., Dec. 21.—Hans Kindler, violoncellist of the Philadelphia Orchestra, appeared in the program of the Christmas concert of the Wednesday Club of Harrisburg, in Fahnstock Hall, Harrisburg, last Wednesday evening. The program was of a Yuletide nature throughout, a feature being the singing of the ancient carols by the club chorus, under the direction of Ruth Swope Conkling, and with Mrs. Bent L. Weaver as accompanist.

The beautiful 'cello numbers of Mr. Kindler, including Gavotte, by E. Méhul; "Variations Symphoniques," by Boellmann; Scherzo, by van Goen, were much enjoyed by the large audience.

G. A. Q.



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## HOUSTON TEACHER CITES IMPORTANCE OF "MUSICAL AMERICA" TO STUDENTS

"It Should Be on the Library Table in Every Young Musician's Home," Declares Katherine Allan Lively, Whose Weekly Letters to Mothers, on Musical Topics, Are an Interesting Feature of the Houston "Chronicle"

HOUSTON, TEX., Dec. 16.

KATHERINE ALLAN LIVELY, the prominent Houston teacher of piano, is contributing a weekly letter to mothers in the *Houston Chronicle*, the letter in the issue of Dec. 12 being devoted to "Musical Suggestions to Mothers." In this article Mrs. Lively pays a tribute to the value of *MUSICAL AMERICA* in supplementing the musical education of the young as follows:

"Now, if our daily papers are a part of our modern growth, to become specialists we must, along with study, as I stated above, do special reading. We have in New York to-day a weekly musical magazine that without doubt should be on the library table of every young musician's home who can possibly afford it—*MUSICAL AMERICA*. This paper has grown in a few years to a startling magnitude, not only in circulation, but in excellence.

"Moreover, it stands for America, our country, and is slowly changing our national mind into thinking 'Made in America'—a song, a singer, a violinist, a pianist—is a very desirable mark indeed. A few years ago it was little known, but with broad policies, a progressiveness unsurpassed, a wide heralding of America's new belief in music of

America, a reasonableness in subscription fee, an excellent staff of correspondents from every important center of Europe, Canada, South America, Australia and wherever else music is important, Texas included, which means our local interest, *MUSICAL AMERICA*, edited by John C. Freund, should be included in every student's weekly schedule of what makes up study.

"In the first place, mothers, as well as girls and boys, can read of the tremendous growth of music throughout the country in our public schools; they can become conversant on the subject of America's annual musical festivals, which might hasten the much-needed organization of music in our own city; they can soon know who the artists are who are before the world to-day.

"Our Houston papers are now devoting a good deal of space to the achievements of soloists in their various engagements, and that, too, is another avenue to encourage your boy and girl to cultivate. In the weekly magazine of which I speak there are very valuable articles given by the greatest musicians in the world to-day, and each young musician of Houston should be encouraged to read them, as many ideas can be gained and ambition roused that teaching does not inspire. It is a view of the work of artistry from a different angle. The pictures of the artists form

a most important feature for the young. For instance, delightful pictures can be found of every artist who visits Houston.

"By keeping up with *MUSICAL AMERICA* columns, you, mothers, and your family, can read of artists announced here and of their appearance in other sections of the country, and so hear them from that vantage which I am asking you to think of—the vantage of personal reading—not what some one else says, who may not be a good judge at all. You will find yourself much more interested, much more ready to talk on the different musical subjects with others than you were before. You will find, too, almost weekly, a column devoted to Houston and Houston interests sent in by our local correspondent."

### PEABODY ORCHESTRA HEARD

Mr. Strube's Players Show Advance—Composers' Night

BALTIMORE, Dec. 17.—The first concert by the Students' Orchestra of the Peabody Conservatory of Music took place this afternoon. Gustave Strube, the conductor, has brought this body of players to a fine degree of skill and this training was made evident in each number performed. The Mozart G Minor Symphony, the "William Tell" overture and pieces by MacDowell and Sibelius were included in the program. Edna K. Shafter, soprano, and Eugene Martenet, baritone, were the soloists.

Harry Patterson Hopkins, the Baltimore composer, gave an evening of original compositions at the Florestan Club, Dec. 14. The program comprised a group of piano solos, played by the composer, four songs for baritone, sung by Arthur Dobson, with the composer at the piano, and a trio for violin, cello and piano, played respectively by Theodore Hemberger, Olfred Furthmaier and Mr. Hopkins. The compositions all bear the stamp of character in their style and show that the composer has facility of expression at his command. F. C. B.

### WINS LAURELS IN MAINE

Grace Bonner Williams Heard at Portland Organ Recital

PORTLAND, ME., Dec. 17.—Mrs. Grace Bonner Williams made a welcome reappearance in Portland at the City Hall municipal organ recital last evening, singing admirably the Bruch "Ave Maria" from "The Cross of Fire." Two groups of German and English songs were given, and the singer responded graciously to demands for additional offerings.

Will C. Macfarlane, organist, was in his usual fine form and gave a most interesting program of organ music. A. B.

### NOTED HARPISTS IN CONCERT

Lancaster Audience Applauds Playing of Ada Sassoli and Mary Warfel

LANCASTER, PA., Dec. 18.—A unique musical event, and one which is pleasantly recalled, was the joint recital by Ada Sassoli and Mary Warfel, on Dec. 15, before the Iris Club. These prominent harpists, in a program of solos and duets, fully deserved the audience's liberal enconiums. Miss Warfel has long been a favorite here; this is her native

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city and local music lovers have availed themselves of the opportunity to trace her artistic progress. Naturally, her following is a large one. She increased it by her playing at this concert. Sensitive regard for dynamics and dazzling technique were pronounced features in her interpretations. She played the solo part in Thomé's D Major Concerto and solos by Perilhou, Zabel and Tedeschi.

It is safe to say that Miss Sassoli disappointed none of her auditors. Her admirable playing evoked a great deal of spontaneous applause, especially the difficult Impromptu by Pierné and numbers by Zabel and Hasselmans. She collaborated with Miss Darfel in duets by Hasselmans and the work of both artists was of such quality as to necessitate their granting several extra numbers.

### MUSIC AT GEORGIA COLLEGE

Three Interesting Programs Offered at Forsyth Institution

FORSYTH, GA., Dec. 16.—At Bessie Tift College, Forsyth, William Lyon Thickstun, director of the department of music, and Elizabeth Brewer gave a program of organ and violin music on the evening of Dec. 16. Cecile Dominick was accompanist for the occasion.

On Dec. 13, Franceska Kaspar Lawson, soprano, gave a recital of classic and modern songs, delighting a large audience of music-lovers. Kathleen Morris of the musical faculty of the college, shared honors with the soloist, who was also assisted by Miss Brewer, violinist, and Dona Hendricks, reader.

On Wednesday of the same week a students' musicale was given, in which one of the interesting features was the singing of the cantata, "Bethlehem," by the Choral Union, with Leila Wheeler as conductor.

### FRESNO COMPOSER'S NIGHT

Program of Towner Songs Given at California City

FRESNO, CAL., Dec. 24.—A recent concert of interest, given on Dec. 12, introduced a program of Earl Towner compositions to his townsfolk. Mr. Towner is director of music in the Fresno High School, and has composed a number of songs and piano pieces of exceptional merit.

The soloists at the concert were Mrs. K. Caldwell-Riggs, soprano; Warren Watters, baritone; Sanford Rich, pianist; ladies' sextette, Mrs. R. G. Retallick, Mrs. Otto Otteson, Mrs. Zoe Blattenberger, Mrs. J. H. Lyons, Laura Walberg and Lori Fuller; double male quartet, Sylvester Seago, George Babcock, S. L. Pratt, H. W. Helferich, Gus Olsen, A. G. Wahiberg, J. H. Lyons and D. L. Zimmerman.

The program given was as follows:

Double Male Quartet, "The Ploughman," "Honey." Piano, "Miniature Waltz," "Barcarolle in A." Baritone, "The Night Has a Thousand Eyes," "Tis Mirth That Fills the Veins with Blood" (Old English Style), "Lora Lee," "O Heart of Mine." Ladies' Sextet, "Sweet and Low." Soprano, "Bird of My Ladies' Bower," "Boating by Starlight," "The Year's at the Spring." Double Male Quartet, "I Know That Life Is Sweet."

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## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Among the recent engagements filled by pupils of Sergei Klibansky, Garry McGarry appeared with much success in a song recital in East Aurora, N. Y., on Dec. 26. B. V. Guevchenian met with great success in a performance of the "Messiah" at Stetson University. Genevieve Zielinska is to sing in the Aborn production of "Hänsel and Gretel" on New Year's Day in Morristown, Pa. Mr. W. C. Eichenberger has been engaged as soloist at the Central Baptist Church, New York, and Mr. A. Gillett sang on Dec. 19 at the Hudson Theater, New York.

The first of a series of piano recitals by the pupils of Clarence Adler was given recently at his studios on West Seventy-second Street, New York. Among the features of especial interest on the program was the playing of their own compositions by two students, Anita Frank and Isador Gorn. The program given was as follows:

Sonata Appassionata, Opus 57, Beethoven, Elsie Mayer. Prelude and Fugue, C Sharp Major, Bach, "Ende vom Lied," Schumann, Lawrence Rosenstock. Valse, D Flat Major, Valse, E Flat Major, Chopin, May Camfield. Bagatelle, E Flat Major, Beethoven, Etude Mignonne, Schmitt, Edward Holtz. Prelude, C Sharp Minor, Rachmaninoff, Bolero, Anita Frank, Anita Frank. "Etude de Style," Ravina, Mazurka, A Minor, Chopin, Rondo, C Major, Gorn, Isador Gorn. Sextette from Lucia di Lammermoor, Donizetti-Liszt (for the left hand alone), Helen Pearcy.

The advanced piano students of the Malkin School of Music, Manfred Malkin, director, gave a recital on Sunday afternoon, Dec. 26. A large audience heard the program given by the young pianists, which included Fanny Hissman in Chopin's Fantasy Impromptu, Ruth Rosen in the Moszkowski Capriccio Espagnol, Bertha Broad in Beethoven's Sonata, Op. 27, No. 2, Jacob A. Jolas in a Chopin Nocturne and Mendelssohn's Rondo Capriccioso, Rose Feureisen in Beethoven's Sonata, Op. 10, No. 3, Miss Rothman in Chopin's C Sharp Minor

Etude and Liszt's "Sospiro" and Mildred Miles in Beethoven's Sonata, Op. 31, No. 2. The playing showed the results of excellent training.

Helen Heineman, a soprano pupil of J. Massell, the New York teacher of voice, is appearing at the series of concerts that are being given at the Hotel Wallick, New York. She made her first appearance last month and created a fine impression with the large audience, displaying a voice of much beauty and personal charm.

Mrs. Isobel G. Klemmyer, one of Mrs. Jessie Fenner Hill's pupils, has been engaged as soprano of the Robyn Quartet and is scheduled for a series of concerts in New York, Connecticut and New Jersey. Mrs. Klemmyer is soloist at the Metropolitan Temple, New York City.

Three artist pupils participated in the program given at the musicale tea given recently at the Oscar Saenger studios. Sidonio Spero, whose beautiful soprano voice and artistry delighted her hearers, gave an aria from "Manon" and a group of French songs. John Little revealed a voice of unusual range and power in his singing of *Vulcan's* song, from "Philemon et Baucis" of Gounod. The Martini-Kreisler Andantino elicited praise for Louis Edlin, violinist.

### PILZER IN SOLOIST'S RÔLE

Philharmonic Concertmaster Offers Solos in Two Programs

Maximilian Pilzer, the concertmaster of the New York Philharmonic Orchestra, has had several appearances on the road with this organization as soloist. His most recent appearance was in Holyoke, Mass., where he played the Bruch G Minor Concerto in masterly fashion. At this concert Mr. Pilzer proved himself a soloist of rare gifts. He was heartily applauded by the large audience.

On Jan. 7 he is to appear with this organization as soloist at Carnegie Hall, New York, and on the 24th he gives his public recital at Aeolian Hall. Besides these New York appearances, Mr. Pilzer will be heard on Jan. 9 at a benefit concert for the war sufferers, and has been engaged to play on Feb. 6 before the Liederkrantz Society.

### 4TH GABRILOWITSCH RECITAL

All-Chopin Program Given in Series of Six—A Large Audience

The fourth of Ossip Gabrilowitsch's series of six piano recitals, depicting the history of the development of piano music took place at Aeolian Hall, New York, on the afternoon of Dec. 28. This time the program was all-Chopin, and the audience was, if possible, larger and more receptive than those of the previous recitals.

His reading of the B Flat Minor Sonata was masterly, especially in the *Funeral March*, which he made deeply impressive. The rest of the program was made up of the A Flat Major Ballade, four Etudes, twelve Preludes, the G Major Nocturne, the B Minor Mazurka and the Polonaise in A Flat Major. Throughout the afternoon Mr. Gabrilowitsch maintained the high artistic standard set on his three previous appearances this season. In the Ballade, the Nocturne and the Polonaise he observed the composer's wonderful sense of the melodic. After each number the pianist was greeted with bursts of spontaneous applause.

W. Z.

Max Heinrich Sings Brahms's "Serious Songs" for "The Bohemians"

One of the gratifying features of the program given at the last meeting of "The Bohemians," in Lüchow's, New York, was the singing of Brahms's "Four Serious Songs" by Max Heinrich, the distinguished *lieder* singer, who brings to his interpretation of the German *lieder* an authority and an artistry which is quite as notable to-day as it was in the days of his greater activity in the concert field. Indeed, there are few artists to-day who possess, as does Mr. Heinrich, the ability to present such songs as these in their true spirit.

## PROVIDENCE HEARS ARION'S "MESSIAH"

Dr. Jules Jordan Conducts Fine Presentation of Oratorio—Able Soloists

PROVIDENCE, R. I., Dec. 20.—The Arion Club, Dr. Jules Jordan, conductor, opened its thirty-sixth season with a fine performance of the "Messiah," at Infantry Hall, on Friday evening, Dec. 17. The assisting soloists were Mme. Corinne Rider-Kelsey, soprano; Marie Morrissey, contralto; John Nichols, tenor, and Andrea Sarto, bass. The Boston Festival Orchestra appeared with the club.

There was a large audience that manifested its approval of the excellent work of both soloists and chorus. The latter, comprising about 200 voices, was admirably balanced and sang in a manner uniformly excellent.

Mme. Rider-Kelsey made her fifth appearance with the club on this occasion and, as usual, delighted her audience with the manner in which she met the requirement of her part. Miss Morrissey, who made her first appearance in Providence, met with instant approval. Mr. Nichols gave an excellent interpretation of the tenor part, and Andrea Sarto sang with such spontaneity and excellent diction that his work was a delight.

The orchestra pleased with its brilliant playing of the "Pastorale" Symphony, under Dr. Jordan's able leadership.

G. F. H.

Philadelphia Society Hears Mrs. Drexel Biddle, Jr., in Concert

PHILADELPHIA, Dec. 15.—Mrs. A. J. Drexel Biddle, Jr., formerly Mary L. Duke of New York was among the singers at the concert recently given in aid of the religious work of the Drexel Biddle Bible classes. Mrs. Logan Feland, Mrs. William H. Green, Mrs. James A. Anders and Elizabeth Hood Latta were the soloists. A number of box parties were given by women prominent in social and musical circles.

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"Tom Dobson is a delightful entertainer, very original in some of his work, and even unique in other ways. This he demonstrated yesterday afternoon at the Punch and Judy Theater before an enthusiastic audience. 'When I Was One-and-Twenty,' a dainty bit of simplicity from Mr. Dobson's own pen, was encored. So were the 'Improving Songs for Anxious Children.' Mr. Dobson is no mean composer; he can revel in fascinating trifles to the delight of his audience. Here is an artist who will grow and be a factor in the entertaining world."—Pitts Sanborn in the New York Globe.

"Mr. Dobson has great gifts of interpretation. He has the ability to penetrate into the heart of a song and make his hearers understand and feel it as he does himself. Take, for instance, his singing of 'When I Was One-and-Twenty.' It grips you. No wonder he had to sing it all over again, and if he hadn't been modest there would have been a third time. Dr. Wüllner, accredited a great interpreter of German *lieder*, was the vogue here a few seasons ago. He had no more voice and no greater art than Mr. Dobson. Moral: Make Mr. Dobson, who is a native, the vogue!"—Sylvester Rawling in the New York Evening World.

"Great should be his name and greatly to be praised he who at a song recital nowadays can keep the senses of his hearers alert, their interest keen and their sympathies warm for an hour. The singer, Tom Dobson, who came to us from some unheralded region toward the end of last season, did that then, and it was with pleasurable expectations that his concert in the Punch and Judy Theatre was attended yesterday afternoon. Not that there had been a disclosure of an unusual voice, nor a manifestation of extraordinary artistry, but simply because everything about the affair was ingratiating—the singer, his voice, his manner, his art, his songs, the pleasant intimacy of the unique little playhouse. So it was again yesterday. It is a gracious form of entertainment that he has hit upon and far from its smallest element of charm is the mingling of high art with homely in the choice of his songs and the varying manner in which he sings them."

H. E. Krehbiel in The New York Tribune.

"Tom Dobson has 'arrived.' Mr. Dobson as a trans-continental passenger from Oregon arrived last year; as a delightful artist he has 'arrived' this season. Mr. Dobson has no more voice than had that famous German *lieder* singer, Dr. Wüllner, but he has a far more sympathetic delivery and sings not only in German but in admirably pronounced Italian, in the clearest English and in faultless French. Moreover, Mr. Dobson is as good a pianist as he is a song reciter, and his accompaniments are as great an assistance and embellishment to his own singing as were the accompaniments of Conrad V. Bos to Dr. Wüllner. Mr. Dobson is also a composer; he writes songs of the most charming quality and quaintness. Mr. Dobson began his attempts in New York last year to slim houses. This year he sings to full houses and to the increasing delight of his auditors—as well as at an increased price of admission."

Grena Bennett in The New York American.



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## AN AMERICAN "GRETTEL" AT METROPOLITAN

Edith Mason Makes Her Début in Humperdinck's Opera and Sings and Acts Charming—Hempel, Damacco and De Luca Score Individual Successes in Revival of "Traviata," But Performance as a Whole Reflects a Perfunctory Attitude Toward Verdi's Opera—A Christmas Eve "Tristan"

FIRST performances for the season of "Traviata" and "Hänsel und Gretel" as well as a repetition of "Tristan" on Christmas Eve furnished the features of outstanding character during the past week at the Metropolitan. Verdi's tubercular opera rejoined the repertoire on Wednesday evening, Dec. 22. A small audience assembled and was not particularly edified by what it heard despite some excellences of individual impersonations.

"Traviata" has long been in bad grace at the Metropolitan. It is gone through with languid perfunctoriness and an evident desire to get the depressing function over with as soon as possible. Melancholy and boredom brood over the auditorium on such nights as it is sung. All of which is a distinct pity, not because "Traviata" is a very great work, but that, properly restudied, it might regain some of its pristine lure, as has "Trovatore." Better shelve it altogether than treat it as a sort of inevitable evil.

Mme. Hempel's *Violetta* is a familiar characterization. She sang the "Ah fors è lui" brilliantly last week, but some of us prefer her lovely delivery of the suave cantilena in the later acts, in which the ailing lady dispenses with florid melismas. Her "Dite alla giovine" was a model of lovely legato. Mr. Damacco replaced Mr. Botta, who was to have been *Alfredo*, and accomplished some of the best singing he has done since his début. A most strikingly beautiful vocal performance was Mr. de Luca's *Germont*; great things have been awaited of him in a real singing rôle and he abundantly gratified expectations. His "Di Provenza" had rare beauty of tone, authority of style and elegance of phrasing. His performance of it drew tumultuous applause, which he acknowledged with many bows and gestures. It must be confessed that some admirers of this notable and sincere artist were somewhat nonplussed to see him thus step out of the character in the middle of an act. That sort of thing is not so freely done these days as it used to be in a more carefree operatic epoch.

Mr. Bavagnoli conducted acceptably and the chorus did well.

Christmas Eve is never conducive to extensive opera going. Hence the management strives to lure the recreant music-lover from his domestic joys with some especially toothsome morsel. Last year Mr. Gatti made the evening the occasion for the first "Manon" of the

winter, Caruso participating. The year before that it was the first "Tristan." Last week it was again "Tristan," this time the second one of the season, and the attendance, considering the date, was extremely satisfying. Save for the substitution in the rôle of *Brangäne* of Mme. Ober for Mme. Matzenauer, the cast was the same as a few weeks earlier. Mme. Ober was not, however, in her happiest vocal condition and her delivery of the warning call did not prove and unalloyed delight. For the rest the performance measured up to the preceding one and Mr. Bodanzky showed once again that his "Tristan" comes very much nearer the mark than any other Wagnerian work he has thus far attempted here. It may lack passion at certain crucial moments, but it is assuredly vastly more vital than his "Götterdämmerung," "Lohengrin" or "Walküre."

### Miss Mason as "Gretel"

"Hänsel und Gretel," sung for the first time this year, thronged the house with children at the Friday matinée. For the sophisticated opera-goer its outstanding feature lay in the first appearance of Edith Mason as *Gretel*. Now Bella Alten's delectable impersonation of this part has made New Yorkers fearfully exacting in its estimate of all subsequent *Gretels*. Hence the young American soprano is entitled to more than the usual measure of felicitations on her success. She sang the music with delightful freedom and freshness and acted with exuberance. *Gretel* is, indeed, a difficult rôle; its impersonator must be child-like but not childish, and this requirement Miss Mason fills delightfully. The scenes with *Hänsel* the *Witch* brimmed with roguish gaiety and high spirits. It was, indeed, a fit companion piece to Mme. Matfeld's inimitable *Hänsel*, which we have never seen bettered on any stage. Mme. Robeson was a properly terrifying *Witch*. Mr. Goritz the jovial *Father*, while Mmes. Warrum and Sparkes were the *Sandman* and *Dewman* respectively, and Mr. Hageman conducted. A ballet divertissement followed the opera.

Emmy Destinn made her second appearance of the season at the Metropolitan on Christmas Day, at the matinée, and once again triumphed. It was a cause for unlimited rejoicing to hear her again as *Aida*, which rôle many persons, with a good deal of justification, consider the best in her repertoire. Certainly there is no prima donna of the day who sings it more beautifully. She was in glorious voice last Saturday.

Associates of Miss Destinn in Verdi's opera were Pasquale Amato, who sang *Amonasro* in place of Antonio Scotti, who was ill; Giovanni Martinelli, who is always at his best in the music of *Rhadames*; Margarete Matzenauer, a rich-voiced *Amneris*, and Henri Scott, an admirable *Ramfis*. The playing of the orchestra, under Mr. Polacco's direction, was exceptionally fine.

### Caruso Performances

Thursday evening of last week brought a performance of "Samson et Dalila" with the same cast as at previous performances. There was an audience of regulation Caruso dimensions.

"Marta" and Caruso are a potent combination, and last Monday evening's performance of the naïve Flotow opera rested the mind and tickled the aural sense of another huge audience. The great Enrico sang, as in his wont, incomparably. His delivery of the famous "M'Apparo" aria was frantically applauded, but no whit less than it deserved. Miss Hempel must needs repeat "The Last Rose of Summer" as had been the case at previous performances. She sings it beautifully. Mr. de Luca's *Plunkett* is, in its way, quite as excellent as other portrayals that he has given us. Mme. Ober's *Nancy* was ad-

mirable. In fact, the entire performance was buoyant, Mr. Bavagnoli conducting well.

## MELBA'S ART GIVES RED CROSS \$5,000

Total Receipts of Diva's Ottawa Concert Swell Fund—May Receive Royal Honors

OTTAWA, CAN., Dec. 23.—The local branch of the Canadian Red Cross Society is richer by more than \$5,000 through the unselfish efforts of Mme. Melba, this amount being realized through her concert given here on Dec. 22. Not only did the diva give her services and those of her assisting artists, but she donated theater rent, advertising and other incidental expenses.

A brilliant audience gathered at the Russell Theater for the concert. Their Royal Highnesses, the Duke and Duchess of Connaught, and Her Royal Highness the Princess Patricia occupied the royal box and the other boxes were filled with parties of society notables. The audience was so large that special seats were placed on the stage and in every available part of the Auditorium.

It is generally believed here that Mme. Melba will receive a decoration from King George, in appreciation of her splendid work in the Red Cross cause.

During her Ottawa visit the diva was the guest of the Duke and Duchess of Connaught, at Rideau Hall.

H. C. J.

### Carols Sung at Community Celebration in North Carolina City

CHARLOTTE, N. C., Dec. 26.—The exercises attending upon the municipal Christmas Tree celebration here were greatly augmented by a mixed chorus of one hundred voices, accompanied by a band, in the rendition of Christmas hymns and carols. Christmas exercises were held at the Court House, upon the steps of which the choir and band were grouped. Great crowds heard the music. At noon to-day a band of brass instruments gave a program of hymns and carols from the Tower of the City Hall. Many familiar hymns were played and attentively heard by a large audience. This is a feature of holiday celebration, arranged annually by H. J. Zehm, organist at the Second Presbyterian Church.

J. G. H.

### Wagner Program for First Philharmonic Concert of New Year

The Philharmonic Society of New York will be heard at Carnegie Hall Sunday afternoon, Jan. 2, when an all-Wagner program will be given. The orchestra

## METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, Dec. 29, Wagner's "Die Walküre. Mmes. Matzenauer, Kurt, Ober, Sparkes, Warrum, Curtis, Fornia, Mulford, Heinrich, Matfeld, Robeson; Messrs. Urlus, Braun, Scott. Conductor, Mr. Bodanzky.

Thursday Evening, Dec. 30, Borodine's "Prince Igor" (American première). Mmes. Alda, Perini; Messrs. Amato, Botta, Didur, de Seguroia. Conductor, Mr. Polacco.

Friday Afternoon, Dec. 31, Wagner's "Parsifal." Mmes. Matzenauer, Braslau, Sparkes, Mason, Garrison, Matfeld, Cox, Curtis; Messrs. Sembach, Goritz, Whitehill, Braun, Ruysdael, Bloch, Bayer. Conductor, Mr. Bodanzky.

Friday Evening, Dec. 31, Puccini's "Madama Butterfly." Mmes. Destinn, Perini; Messrs. Martinelli, Scotti, Bada. Conductor, Mr. Polacco.

Saturday Afternoon, Jan. 1, Verdi's "Un Ballo in Maschera." Mmes. Kurt, Mason, Duchêne; Messrs. Caruso, Amato, Rothier, De Seguroia. Conductor, Mr. Polacco.

Saturday Evening, Jan. 1, Puccini's "La Bohème." Mmes. Alda, Cajatt; Messrs. Botta, De Luca, Didur, Tegani, Malatesta, Leonhardt. Conductor, Mr. Bavagnoli.

Monday Evening, Jan. 3, Mozart's "Magic Flute." Mmes. Destinn, Hempel, Mason, Sparkes, Cox, Matfeld, Curtis, Heinrich, Robeson; Messrs. Urlus, Goritz, Braun, Reiss, Schlegel, Althouse, Ruysdael, Bloch, Bayer. Conductor, Mr. Bodanzky.

Wednesday Evening, Jan. 5, Puccini's "Tosca." Mmes. Destinn, Braslau; Messrs. Martinelli, Scotti, Malatesta. Conductor, Mr. Polacco.

Thursday Evening, Jan. 6, Puccini's "Manon Lescaut" (first time this season). Mmes. Alda, Perini; Messrs. Caruso, De Luca, De Seguroia, Reiss. Conductor, Mr. Bavagnoli.

Friday Evening, Jan. 7, Wagner's "Die Meistersinger" (first time this season). Mmes. Hempel, Matfeld; Messrs. Sembach, Well, Goritz, Braun, Reiss, Schlegel. Conductor, Mr. Bodanzky.

Saturday Afternoon, Jan. 8, Musorgsky's "Boris Godounoff." Mmes. Ober, Delaunoy, Duchêne, Sparkes, Matfeld; Messrs. Didur, Rothier, De Seguroia, Althouse, Bada. Conductor, Mr. Polacco.

Saturday Evening, Jan. 8, Verdi's "Il Trovatore." Mmes. Rappold, Matzenauer, Matfeld; Messrs. Martinelli, Amato, Rothier. Conductor, Mr. Bavagnoli.

devoted the holiday period to preparations for its large January scheme of programs, which include the Richard Strauss performances and the Bach-Beethoven Festival, the latter in conjunction with the Oratorio Society of New York. During the festival the Bach "Magnificat" will be conducted by Louis Koennenich and the "Ninth" Symphony will be produced under the leadership of Josef Stransky.

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## SAN FRANCISCO DELIGHTS IN ITS NEW ORCHESTRA

**Audience at Opening Concert in Shouting Mood of Enthusiasm for Symphony and Conductor Hertz—Critics Prodigious of Superlatives in Praise of Performance—Mr. Hertz Chooses Familiar Numbers that Hearers May Form Comparisons—"New Organization Will Be to West What Boston Symphony Is to East," Says Redfern Mason**

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, Dec. 21, 1915.

THE San Francisco Symphony season was opened at the Cort Theater last Friday afternoon, with the following program, which was repeated yesterday afternoon at the first of the "popular" concerts:

Overture, "Leonore," No. 3, Op. 72, Beethoven; Symphony, No. 2, D Major, Op. 73, Brahms; a "Faust" Overture, Wagner; "Roman Carnival," Op. 9, Berlioz.

Alfred Hertz, the new conductor, certainly "made good." The numbers were all familiar, to be sure, and the men in the orchestra had been newly drilled in them more times than any San Francisco orchestra had gone over any program in previous seasons. But the results produced on Friday afternoon were surely delightful, and if Mr. Hertz possessed merely the genius of compelling sufficient rehearsal he would still be entitled to the credit of giving us one of the best resident concerts we have ever had.

### Audience with Mr. Hertz

The audience was with Mr. Hertz, in a shouting mood of enthusiasm from his very first appearance. I mention this as something significant, in the hope that the musical association members who filled the theater will not object to the cost of the increased schedule of rehearsals. The newspapers, too, lined up in loyal support of the new conductor.

Redfern Mason used to praise the former orchestra, but now in the *Examiner* he states that he realizes it was an "orchestral mediocrity." The new organization, he thinks, will be to the West what the Boston Symphony Orchestra is to the East. He says that our Beethoven playing in previous years was "listless" and "half-hearted," and that on Friday we had our "first worthy introduction to Brahms as a symphonist." In spite of all this, he found the program "just one number too long."

In the *Chronicle* Walter Anthony declares that Mr. Hertz is a symphonic director "if Dr. Muck is, and Weingartner and Nikisch are and Anton Seidl is or was." He points out that Mr. Hertz wisely chose a program of familiar compositions in order to show San Francisco that it had never heard them properly played. "Not even the revelations of the Exposition Orchestra," continues Mr. Anthony, "nor yet the Dr. Muck interpretation of the D Major Brahms Symphony offered the pleasures which yesterday its unfoldment revealed." The difference between Dr. Muck and Mr. Hertz is stated to be "that same difference which sometimes separates the learned from the luscious." And while our new orchestra played the symphony the critic "listened in amazement to a Brahms not hitherto, perhaps, revealed even to the composer himself."

### A Vigorous Orchestra

Hear, also, what Ernest J. Hopkins says in the *Bulletin*: "I think Hertz's orchestra is going to be more vigorous, less classically rarefied, and more endowed with 'punch' than Dr. Muck's." Mr. Hopkins, being unaware that the old-acquaintance numbers had been selected in order to show the members of the musical association how little they knew about them, objects to the program and says that Mr. Hertz should have put "something modern on top of the Beethoven and Brahms," and that "a bit of musical paprika to touch up the feast might have been a kindness to the guests."

Of course, the tendency to rhapsodize is natural in the home treatment of

home-town musical affairs, and it is wise to encourage the San Francisco public enthusiastically to support its orchestra. But Mr. Hertz, himself, could not wish it said that in four weeks he had brought a newly organized orchestra up to the standard that has been reached in Boston after years of continuous work.

Mr. Hertz presented the introductory program in a masterly manner. The reading of the symphony was conventional and eloquent, with the conductor ever supremely in control and splendidly precise. The Beethoven overture was exquisitely played, and the Wagner and Berlioz works showed the same thorough preparation. At the conclusion "The Star-Spangled Banner" was played.

### French Envoy's Comment

As we San Franciscans may all be prejudiced in favor of our orchestra, I have asked Count Eugene d'Harcourt to give *MUSICAL AMERICA* his opinion of the concert. The Count, as stated in a previous letter, is here as a commissioner sent by France to investigate American musical conditions. He is a conductor himself—a composer, too—and was for-

merly music critic of the *Paris Figaro*. "The concert," he said, "was good—very good. The Beethoven number was the best."

On Friday afternoon the theater was thronged. When the program was repeated on Sunday afternoon, with admission prices ranging from fifty cents in the gallery to a dollar for the front seats on the main floor, the attendance proved disappointing. But there is a big, rich association behind the symphony concert enterprise, and if Mr. Hertz keeps his music up to the standard of the first program the low-price patronage of the general public will not be necessary to success.

### Music Teachers' Election

These officers have been elected by the Music Teachers' Association of California: President, Alexander T. Stewart, Oakland; general vice-president, Albert F. Conant, San Diego; treasurer, William E. Chamberlain, Berkeley; directors, Elizabeth Simpson, Berkeley, and Sir Henry Heyman, San Francisco.

Mme. Betty Drews gave a recital in the St. Francis Hotel last Wednesday even-

ing, presenting a beautiful program of German songs. Mme. Drews is a dramatic soprano who came from Berlin last year. She possesses a voice of extraordinary beauty.

The Saint-Saëns Christmas Oratorio was sung in the First Congregational Church last Sunday evening, with Mrs. Clarence Eddy, Mrs. B. M. Stich, Eva Gruninger Atkinson, Henry L. Perry, all of this city, and John Daniels, of Boston, as the soloists.

The Pacific Musical Society's Christmas concert in the St. Francis last Wednesday afternoon was directed by Albert Elkus. The soloists were Mrs. Arthur Fickenscher and Myrtle Claire Donnelly, sopranos, and Brooks Parker, flautist.

On Thursday morning the San Francisco Musical Club sang Dr. H. J. Stewart's Christmas oratorio, "The Nativity." Frederick G. Schiller conducted, having under his direction the club's own orchestra and choral section, a men's chorus, and these soloists: Soprano, Mrs. Arthur J. Hill; contralto, Mrs. Byron McDonald; tenor, Carl E. Anderson; bass, Lowell Redfield; violin, Olive Hyde.

THOMAS NUNAN.

## ADDS "LOVER'S QUARREL" TO ITS REPERTOIRE

**Chicago Company Produces Parelli's Opera, with the Composer Conducting and a Cast of American Singers—"Parsifal" Follows the "Ring" Cycle—Vernon Stiles Joins the Company—Francis MacLennan and Florence Easton Depart for Germany**

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Dec. 27, 1915.

FOR its second performance in Chicago and its first by the Chicago Opera Company, Attilio Parelli's "A Lover's Quarrel" was presented at the Auditorium on Saturday evening, in a triple bill with "I Pagliacci" and the ballet in "The Dance of the Hours," from Ponchielli's "La Gioconda."

On second hearing Parelli's work seems to improve much with regard to its beauty of musical inspiration and simplicity of treatment. The score is dainty and very rhythmical. The innocent story is handled naively. The solos and concerted numbers are vocally taxing, but there are no very dramatic incidents or perfervid orchestral passages. Thus the work forms a striking contrast for the lurid tragedy of Leoncavallo's "I Pagliacci" which followed.

George Hamlin, Myrna Sharlow, Cyrene Van Gordon and Graham Marr sang the work in English, and all scored individual successes. Mr. Hamlin invested his rôle of the lover with unusual refinement and with vocal skill; Miss Sharlow's young and fresh soprano came forth with warmth and girlish charm; Miss Van Gordon's singing was praiseworthy, and Mr. Marr always gives a resonant and musical reading of his rôles. In the composer's own hands, as conductor, the opera had of course exemplary interpretation, and when the curtain fell Parelli, as well as the artists in the cast, was compelled to bow his acknowledgments of the hearty applause.

In the performance of "I Pagliacci," Ferrari-Fontana, as *Canio*, made a most profound impression. He not only sang the rôle with dramatic intensity and with vocal artistry of high order, but he made a truly pathetic figure by his excellent acting. Carmen Melis, as *Nedda*, made good use of her opportunities to disclose a voice of warm quality and pronounced histrionic ability. Particularly commendable was her singing of the "Bird Song." In Mario Ancona's *Tonio*, Chicago opera audiences had a pleasant surprise. He sang the prologue in such fashion that part of it had to be repeated.

A picturesque performance of "The Dance of the Hours" followed, Rosina Piovella performing some sprightly steps.

### Fine "Parsifal" Performance

With the performance of "Parsifal," the Sunday series of Wagnerian dramas came to a close. The production, under the direction of Egon Pollak, was on a high plane of art and though Messrs. Whitehill and Stiles labored under difficulties, the individual performances were most creditable.

The honors fell to Olive Fremstad, Allen Hinkley and Wilhelm Beck. Mme. Fremstad excelled herself in the rôle of *Kundry*, singing and acting with wonderful artistry and with vivid dramatic effect. Mr. Hinkley repeated his well-known and admirable representation of *Gurnemanz*, and Wilhelm Beck gave to *Klingsor* vocal resonance and histrionic

competence. Carl von Cochems was a satisfactory *Titurel*.

Before the curtain rose on the first act Charles E. Nixon asked the audience for its indulgence for Clarence Whitehill, who sang *Amfortas*. Nevertheless, Mr. Whitehill's vocal indisposition was hardly noticeable, and probably would not have been noticed at all had not this mention been made of it.

Vernon Stiles, the American tenor, who has earned considerable renown in Europe, gave a manly characterization of *Parsifal* and disclosed a vocal art of superior kind. He was handicapped by a cold brought on by the rigors of the Chicago climate.

Of particular worth were Loomis Taylor's stage arrangements and lighting effects. The singing of the *Flower Maidens* in the second act was excellent.

Mr. Pollak, who conducted, revealed complete mastery of the complicated score. An audience which taxed the seating capacity of the Auditorium paid reverential attention.

Last Tuesday evening's performance of "Monna Vanna" had the same cast of artists, including Muratore, Beriza and Maguenat as previous productions, and was praiseworthy presented.

### Repetition of "Tre Re"

The repetition on Wednesday evening of Montemezzi's tragic "L'Amore dei Tre Re" served to emphasize the fact that this young Italian composer is most assuredly possessed of genius. With every hearing of this opera admiration grows, and the artists surely lend to its interpretation whole-hearted enthusiasm and erudition.

Mme. Edvina, as *Fiora*, makes an appealing picture. This is one of her favorite rôles, and she invests it with poise and dignity. She sings its music with consummate finish and vocal beauty. The *Avito* of Edoardo Ferrari-Fontana is both vocally and histrionically an artistic delineation. Clarence Whitehill has improved to a great degree his performance of *Archibaldo*, making it a highly dramatic personage, and Graham Marr's *Manfredo* is vocally deserving of much praise. Octave Dua gave *Flaminio* good vocal delivery, and presented a well-defined character sketch. Rodolfo Ferrari conducted with perfect understanding.

On Thursday evening, "Carmen," with Farrar, Muratore and Stanley, was repeated with its usual success, and on Saturday afternoon "Madama Butterfly," with Farrar, Ingram, Bassi and Federici, was repeated with equal effectiveness.

Albert Reiss, the tenor, who came here from the New York Metropolitan to sing the rôle of *Mime* in last week's performance of "Siegfried" was one of the lions of the production and was recalled so many times at the conclusion of the opera that he almost missed his train back to New York. He was forced to board the train in his costume, removing his "make-up" on the train.

Francis MacLennan and Florence Easton, his talented wife, left Chicago en route to Hamburg, Germany, last Monday. They are expected to make their appearance in the German city on Jan. 6, when Mr. MacLennan will sing *Rhadames* in "Aida." They both made a pronounced

success with our opera company, and on all sides is heard sincere regret that they could not remain throughout the season.

Vernon Stiles, the American tenor, a herculean citizen, arrived in this city just a day or so before he was cast to sing the title rôle in "Parsifal." He comes here from the Dresden Opera.

MAURICE ROSENFELD.

## ST. LOUIS ORCHESTRA IN CONCERT TO CITY

**Nearly 10,000 Attend Third Annual Free Program—Vida Llewellyn Appears**

ST. LOUIS, Dec. 25.—The holiday spirit was exemplified this week in a beautiful free concert given at the Coliseum on Wednesday evening. It was the third annual concert of its kind given by the orchestra to the city of St. Louis. This year an audience estimated at between 8000 and 10,000 sat attentively through a program of beauty which contained not only numbers of popular and patriotic interest, but also several of the old classics. The program included:

Wedding March from Mendelssohn's "Midsummer Night's Dream," "Poet and Peasant" Overture, "Wedding of the Winds," "Irish Rhapsody" by Herbert, Selections from "Chocolate Soldier," "American Fantasy" by Herbert, and several others.

The crowd was so enthusiastic that Mr. Zach added many pieces to the already generous program. The "Star-Spangled Banner" was sung by the immense throng at the close of the concert.

Last Sunday's "Pop" concert provided a soloist new to St. Louis in the person of Vida Llewellyn, who delighted a large audience with her playing of two movements of the Chopin E Minor Concerto. She displayed a good technique, a clear and intelligent interpretation, and much feeling in her playing. It is to be hoped that she will be heard here in a more lengthy program. The orchestra's part contained:

Two Melodies for String Orchestra by Grieg, Selections from "Romeo and Juliet," a Vienna Waltz, and the Overture to "Masaniello" by Auber.

The string section in the Grieg numbers showed the excellent guiding hand of Mr. Zach, measuring up to any orchestra that has been heard here in many a day.

There was no regular pair of concerts this week, but for the next pair the soloist will be Edoardo Ferrari-Fontana, the eminent tenor from the Metropolitan Opera Company.

The Morning Choral Club held its annual Christmas recital on Wednesday morning at the Pilgrim Congregational Church. David Baxter, baritone, was the assisting soloist.

H. W. C.



## NEW BOOKS ABOUT MUSIC

"KITTY CHEATHAM her Book,"\* of which mention was made in this journal a few weeks ago, will be found even on casual inspection as unique as a Kitty Cheatham recital. It constitutes a slight and simple record of her great work and is touched with that purity and exalted spirit which raise her entertainments to the height of an illuminating prophecy. Few artists realize as sensitively as Miss Cheatham the spiritual needs of the times and are so adapted to cater to them. Indeed, since the war began, we have frequently been moved to comment upon the singular validity of her message as contrasted with the myopia of so many other artists. The present little compilation places the idea of her purposes within the reach of those who, for one reason or another, may be prevented from attending her recitals.

In a short but characteristically eloquent little preface, Miss Cheatham declares that the collection of songs and verses represents "a spontaneous expression of gifts. We sing in this book," she continues, "of many things that the Christ child and all children love—little lambs, little shepherds, the stars, flowers, birds, the trees, little fishes, the snow, red apples, beautiful dreams—and finally of the great Love they all express."

Excepting four numbers, everything in this book was written especially for Miss Cheatham. The song composers are largely American. Few artists have done more in practice and through the influence of judicious and invaluable partisanship to give the native composer his rightful place. Miss Cheatham has incorporated in her little book some exquisite cameos by Harvey Worthington Loomis, A. Walter Kramer, Edith Simonds, H. L. Brainard, Harold Vincent Milligan, Carl Engel, John Carpenter and several others. One finds also songs by Schumann, Tchaikovsky, Alfred Szendrei and Weckerlin among the foreign contributions. There is verse, too, including W. Graham Robertson's "Let's Pretend," which has for some time been a feature of Miss Cheatham's Christmas recitals.

A few of the songs are prefaced with explanatory notes written by Miss Cheatham, and serving, like her inimitable recital comments, to illustrate the point of the song. Such a prefatory note accompanies Claude Hill's exceedingly fine "The Robin," which stands out among the best numbers in the book. Indeed, the musical value of practically everything offered is high and should interest musicians for its own sake.

The present holiday season will see no publication of more timely interest and more enduring worth.

H. F. P.

THOSE who are still unfamiliar with the system of teaching music evolved by Evelyn Fletcher-Copp will do well to investigate the latter's exposition of her work by procuring the sanely written little volume recently published by Mrs. Copp, called, "What Is the Fletcher Music Method?"† The reviewer feels that this book will go a long way toward demolishing perverted ideas in teaching music to children, and certainly it is high time that many false notions, which still persist, should be dissipated.

The sensitive and eager child mind quickly becomes a misshapen thing if the molding of it be entrusted to unskilled or careless mentors. Music may mean either of two things to the average child: torture to be sulkily endured, and, when possible, shirked, or on the other hand, a diversion so delightful and fascinating as to bring about self-imposed study and stimulate healthy mental research. Almost everything which is conducive to self-expression in the young is valuable to the individual and to the community. Teaching which tends to stifle the personal note and instills a fear of ridicule in the individual is rotten at the core and false-hearted throughout.

If the foregoing is true, Mrs. Copp's system of teaching music to children would seem the most intelligent method of disposing of the problem that one could wish. The child is asked and required to do less superficially, but more spontaneously and actually. The psychology of his mind is explored and catered to. What would prove abhorrent, labelled "work," is often eagerly under-

taken by little ones in the spirit of play. That is the great tonic chord in Mrs. Copp's work—transmuting the study of music into wholly engaging and voluntary enterprise, so far as the child is concerned. The latter possesses absolutely no self-consciousness (the class system is in itself sufficient to preclude that from creeping in); his musical knowledge grows apace with his mind, and progress in general is pursued along rational lines. Symbols are used in teaching, but the aural sense is assiduously cultivated.

### NOTABLE CONCERT BY WERREN RATH CHORUS

Composers Hear Own Music Given at N. Y. U.—Aristry of Lillian Ellerbush

One of the most enjoyable concerts ever presented by Reinald Werrenrath in his Campus Concert Course at New York University was given on Tuesday evening, Dec. 21. Mr. Werrenrath offered a program in which the University Heights Choral Society, of which the excellent baritone is conductor, Lillian Ellerbush, soprano, and an orchestra with Herbert C. Corduan, concertmaster, took part.

Mr. Werrenrath has labored ardently in his work with his chorus. His material is hardly of the best, but he has trained the singers well and under his baton they sang the "Hallelujah" Chorus from the "Messiah," Tchaikovsky's "A Legend," H. Alexander Matthews's "The Tryst," and George C. Turner's "Hail, Land of Freedom." The first and last of these were done with orchestral accompaniment, the accompaniment of the Turner piece finely scored by Deems Taylor. The song, which was sung for the first time in a choral concert, was enthusiastically received and repeated. There was much applause for the composer when he bowed his acknowledgments.

Miss Ellerbush's contribution to the evening was an unalloyed pleasure. She is a young singer who has one of the loveliest voices that we have heard in a very long time. A pure, lyric voice, admirably produced and handled with unusual artistic discretion was employed with notable results in the Mozart aria, "Voi che sapete." There was so much applause at the close of the aria that she was obliged to add an extra. Her offering was H. Reginald Spier's lovely "Ultima Rosa," which she sang thrillingly with the orchestra. Following this Mr. Werrenrath told the audience that the orchestral accompaniment was a surprise for Mr. Spier, Deems Taylor having scored it, without the composer's knowledge, for the occasion. Mr. Spier, who was present, was given a round of applause.

Later, in a song group made up of Massenet's "Ouvre tes yeux bleus," Aubert's "La Lettre," Chausson's "Les Papillons" and the old English "My Lovely Celia" and "A Pastoral," Miss Ellerbush repeated her success and showed herself a song singer of exquisite refinement and serious interpretative ability. As an encore she added Landon Ronald's "The Nightingale Has a Lyre of Gold," a brilliant song brilliantly sung. Her career should be an exceptional one, for she has not only distinguished vocal and interpretative gifts but a charming, unaffected stage presence.

Mr. Spier played her accompaniments finely.

The second half of the program was devoted to a performance of Deems Taylor's cantata, "The Highwayman," with the composer conducting and Mr. Werrenrath singing the solo part. The writer of these lines has frequently had the pleasure of hearing this splendid work; he was present at its first performance at the MacDowell Festival at Peterboro, N. H., in the summer of 1914. Its individuality, its melodic and harmonic riches came in for praise then, and further hearings have only gone to intensify and corroborate his first impression, namely, that "The Highwayman" is unquestionably the best secular cantata done by an American composer during the last decade. Mr. Taylor wrote it first for female chorus, and later for mixed

Mrs. Copp's book is capably written. It gives both sides of the story. The treatment is logical, even though one occasionally feels that the story might have been told with more brevity. It must not be forgotten that Mrs. Copp is bound up heart and soul in her subject, and could hardly be expected to neglect any phase, no matter whether its importance might occasionally seem negligible. After all, there is little redundancy in the book; it provides reading at once interesting and enlightening. B. R.

chorus; it was heard the other evening in the latter form, in which it is far more effective than in the original. Mr. Taylor led his forces well in it and was showered with approval at the close. Of Mr. Werrenrath's singing of this baritone part, with which he has been so closely identified—in fact, from the very inception of the work—little remains to be said. He sang it last week with glorious voice, with a complete command of his resources and with telling dramatic effect. Such a performance as he gave cannot be described; it must be heard to be appreciated. A. W. K.

### CHICAGO ORCHESTRA IN HOLIDAY CONCERT

Mouquet Sonata Given First Performance—Recital by Charles W. Clark

Bureau of Musical America, 624 Michigan Boulevard, Chicago, Dec. 27, 1915.

APPROPRIATE to the holiday season was the program presented by Frederick Stock for the Christmas concert of the Chicago Symphony Orchestra, Saturday evening. Of especial merit were the performances of the "Pastorale" from the "Christmas Oratorio," by Bach; the sonata, "The Flute of Pan," by Mouquet (orchestrated by Alfred Quensel); "La Belle au Bois Dormant," by Bruneau, and the Symphony No. 2, by Dvorak.

The sonata by Mouquet was the novelty of the evening, and Mr. Quensel's playing in this work was particularly attractive.

The orchestra under Mr. Stock gave the entire program, which follows, in artistic style:

Pastorale from "Christmas Oratorio," Bach; A Short Serenade for String Orchestra (Köchel 525), Mozart; Sonata, "The Flute of Pan" (orchestration by Alfred Quensel), Mouquet (first performance in Chicago), soloist, Mr. Quensel; Symphonic Poem, "La Belle au Bois Dormant," Bruneau; Symphony No. 2, D Minor, Op. 70, Dvorak.

Charles W. Clark's annual song recital attracted a large audience to the Illinois Theater, Sunday afternoon. The program contained some rare and highly interesting selections from the literature of lyric composers. It reflected a highly artistic taste.

The important number was the "Dichterliebe" cycle, by Robert Schumann, and Mr. Clark unveiled all the romantic and emotional characteristics of these sixteen songs. This was an exposition of vocal and poetic art of the highest type. Not often has such a performance of this cycle been equalled in this city, and never has it been excelled. "Im wunderschönen Monat Mai," the dramatic "Ich grolle nicht," the playful "Das ist ein Flöten und Geigen," the serene "Am leuchtenden Sommermorgen" and the tragic "Die Alten boesen Lieder" were all given graphic readings. After many recalls Mr. Clark added "Frühlingsnacht" as an encore.

Preceding the Schumann cycle, Mr. Clark presented "Air de Caron," by Lulli; "Déesses des beaux Jours," Grétry, and "Invocation au Soleil," by Rameau, in which he showed refinement of style and clear French diction. The last group of his program was made up of English and American songs by Easthope Martin, a dramatic number, entitled, "Break Break, Break"; Herman's "Wooing"; an old Briton melody arranged by Adolph Hahn, which had to be repeated; a song by Clyde Van Nuys Fogel, "My Love Is Like the Red, Red Rose," by MacDermid (the composer told me that this was one

of his earlier works, but it was so well received that it had to be repeated), and Carl Busch's "The Eagle."

Gordon Campbell, as accompanist, was of great assistance in the success of the afternoon. It was one of the finest song recitals of the season.

#### The Annual "Messiah"

Medinah Temple, on the North Side, was the place chosen by the Apollo Musical Club for its annual performances of Handel's "The Messiah" and the magnificent auditorium presented a fine spectacle at the first of this year's presentations. Under the able direction of Harrison M. Wild the performance was on a high plane of art, and the chorus, augmented to 1000 voices, sang impressively.

Some of the foremost oratorio singers had been chosen as soloists, notably Christine Miller, who sang her recitatives and arias with pure tone and with clear enunciation, and made a most excellent impression. Marie Stoddard, soprano, was admirable in several solos, disclosing a voice of carrying power and attractive quality. Willard Flint, the Boston basso, showed authority and routine in oratorio and also a voice of effective power and timbre. John Campbell sang the tenor solos.

The Chicago Symphony Orchestra gave a very commendable performance of the "Pastoral Symphony," and Edgar Nelson, the organist, was a very efficient factor in the evening's doings.

Esther Cutchin, pianist, and Esther Luce, violinist, gave a joint recital at the Fine Arts Theater Sunday afternoon. Miss Cutchin was heard in "Le Rossignol," by Alabieff-Liszt; Caprice in E Major, by Arensky, and Ballade in G Minor, Chopin. She disclosed praiseworthy talent, which, in time, should bring her due reward. Miss Luce is hardly prepared at present for public appearances.

Heniot Levy, the Chicago pianist and composer, has just received notice that his Trio, for piano, cello and violin, Op. 10, in A Minor, has been published by Ries and Erler of Berlin.

#### Thuel Burnham in Chicago

Thuel Burnham, the American pianist, was a visitor at the MUSICAL AMERICA offices last week. He is in Chicago for the holidays, and was one of the guests at the opera last Thursday evening with Marcia Van Dresser and her party. Mr. Burnham will be heard in recital in Chicago on Jan. 23.

At Central Music Hall last week the Trio Rameau, made up of Mr. and Mrs. Alfred Barthel, oboe and piano, and Theodore Du Moulin, cellist, presented an interesting program, including a Romance and Gavotte by Countess de Grandval and other numbers with musical taste.

The first meeting of the board of judges of the Music Educational League of Chicago will be held at Room 610, Fine Arts Building, Jan. 23, when candidates for the benefits of the league will be heard in the various departments of music.

Mme. Marie Sundelius, the Swedish soprano, of Boston, will be the guest artist at a recital given in the Ziegfeld Theater, Jan. 8, by students of the Chicago Musical College. Carl Friedberg, pianist, will appear Jan. 15, and Eva Mylott, contralto, Jan. 29. The college chorus of two hundred voices, under the direction of H. B. Detweiler, will sing "Elijah" early in March.

#### Talks on Vocal Art

Whitney Tew, the basso of London, who claims to have rediscovered and brought to the point of demonstration the fundamental principle underlying the art of the great singers of the eighteenth century, is arranging a series of informal talks upon this interesting subject in the Fine Arts Building, to take place after the holidays. Among the subjects discussed will be: "The reasons why Francesco Lamperti stated that the art of singing is lost," "The art of singing the understanding of a universal law," "Reasons for the belief that the thought of the world is now prepared to be led back to the law or principle which was understood by the ancients, but of which the modern world is in practically total ignorance," "Instances of wreckage of noble voices and careers through this lapse from the truth, and the lapse explained," "The principle upon which voice is produced identical in talking (monotone) or speech (on pitch) in singing," "The ethical nature of the mission of art." MAURICE ROSENFELD.

Zoë Cheshire, the New York harpist, who has been confined to her home, suffering from the effects of a badly poisoned arm, expects to resume her professional work shortly.

\*"KITTY CHEATHAM, HER BOOK." A Collection of Songs from the Repertoire of Miss Cheatham. 81 pages. Published by G. Schirmer, New York.

†"WHAT IS THE FLETCHER MUSIC METHOD?" By Evelyn Fletcher Copp. Published by Evelyn Fletcher Copp, Brookline, Mass.



## NO OPERATIC WAR, DECLARES CAMPANINI

Relations with Metropolitan  
Friendly—Chicago Company's  
Season Here Begins Jan. 31

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Dec. 27, 1915.

THE news, published in *MUSICAL AMERICA* last week, that Cleofonte Campanini will give a season of French opera in New York at the Manhattan Opera House, after the close of his stay here, beginning Jan. 31, will undoubtedly be received with pleasure by opera patrons in the East. With his resources in French opera, such a venture should prove a great success. Director Campanini has not conducted opera in New York, except as a visitor, for some five years.

Muratore, Edvina, Beriza, Maguenat, Dufranne, Dua and Journet are all names which have added much to the prestige of our company and there is no question that with "Monna Vanna," "Thais," "Le Jongleur de Notre Dame," "Cleopatra," "Le Viel Aigle" and other works of the modern French school, Mr. Campanini will score another artistic triumph. It is considered here that Cleofonte Campanini is the greatest conductor of French opera of the day.

Lest there be any misapprehension regarding the friendly relationship between the Chicago and Metropolitan companies, Mr. Campanini has issued the following statement:

### Hammerstein Not Interested

"From a number of inquiries emanating from New York concerning the two weeks' season of French opera to be given under my direction at the Manhattan Opera House, it is intimated that Oscar Hammerstein, in some remote or indirect way, has some connection, or had some influence in directing it, and that the engagement is hostile and antagonistic to the Metropolitan Opera House.

"I want to take quick opportunity of refuting both intimations. Mr. Hammerstein is in no way, directly or indirectly, connected with, nor has he been consulted or had any knowledge of, this engagement, which is entirely upon my own responsibility. I am pleased, however, to have Mr. Hammerstein's expression of confidence and appreciation. He, jointly with me, while I was at the Manhattan Opera House, did much to give French opera its standing and opportunity in this country. As a matter of fact, the two weeks' engagement will consist exclusively of French opera, with the artists and organization that have been giving French opera in Chicago with great success this season.

"I do not entertain the slightest intention of antagonizing in any particular my relations with the Metropolitan Opera Company, which are entirely amicable and will, I am sure, continue so. I did not intend to make any statement in reference to this but feel compelled to do so owing to the erroneous reports that have reached me. In a few days I shall be in New York and make definite announcement as to the repertoire, casts and conductors."

### War's Effect on Chicago Opera

In an additional statement to the press, Mr. Campanini says:

"I am confident that I voice the sentiment of many when I thankfully regard the success of the grand opera season up to date as promising even better things. Personally, I feel immensely relieved over the coming of Maria Kousnezoff, the great Russian singer, who has arrived safely after a long and tempestuous voyage, removing all doubts and discouragements that have existed, as it concerned the latter half of our operatic season. The disturbed conditions abroad have caused many changes of our plans and people; but happily the seeming disadvantages have resulted in our favor, both for the public and the strengthening of our enterprise. Mme. Kousnezoff will make her initial bow to the American public as Juliette in 'Romeo and Juliet,' Dec. 30, with Lucien Muratore as Romeo. She will also appear in Massenet's posthumous work, 'Cleopatra,' in which she achieved a great success in Monte Carlo last season. Her further appearances will be made in 'Thais' and 'Manon.'"

"Inasmuch as Mme. Kousnezoff has attained an enviable European reputa-

tion as a classic dancer, she will give a performance before the Chicago public introducing Spanish dances with Spanish music, which I shall conduct. Her operatic costumes were all designed by Leon Bakst and the dancing costumes were designed by Senor Nestor, the Spanish painter."

In remarking about the present season in Chicago Charles G. Dawes, the most prominent member of the board of guarantors of our company, said the other evening: "We are all extremely happy over the way things have gone. Of course the season is not over yet, but I can say this much: our receipts have greatly exceeded our expectations, our expenditures have been kept down as never before, and we believe we have the best company we ever had. Personally I think it is a better company than that of the Metropolitan in New York."

Campanini and Ulrich have a two year contract, John C. Shaffer told me last Wednesday, and so we expect to have opera again in 1916-1917.

Egon Pollak has been re-engaged for that season by Director Campanini."

M. R.

## TWO HOLIDAY CONCERTS GIVEN IN PHILADELPHIA

Christmas Carols on Orpheus Quartet's  
Program, and in Concert of Business Women's League

PHILADELPHIA, Dec. 27.—An excellent and highly successful concert was given in the ballroom of the Bellevue-Stratford on Wednesday evening, when the Orpheus Quartet appeared before a large audience in aid of the foreign relief work of the Emergency Aid Committee. The Orpheus Quartet is composed of Edna Harwood Baugher, soprano; Mabelle Addison, contralto; Henry Merriken, tenor, and Lewis J. Howell, baritone, with William S. Thunders as accompanist, and on Wednesday evening, as an added attraction, Hans Kindler, the popular young cellist of the Philadelphia Orchestra, was heard in several numbers with his usual success. Among these were the "Chanson Danoise" of Herman Sandby, the "Orientale" of Cui and other short compositions by Pergolesi, Valentin, Mehul and Davidoff, all played with the technical facility and beauty of tone characteristic of Mr. Kindler's work.

The quartet was heard with excellent effect, rich blending of tone and precision and expressiveness of delivery being noticeable in Foote's "Bedouin Song," the "Gypsy Life" of Schumann and, at the close, three delightfully sung Christmas carols, "God Rest You, Merry Gentlemen," "Silent Night" and "The First Noël." There was individual success also for Miss Baugher, in her rendering of Horsman's "Bird of the Wilderness" and C. Linn Seiler's "Nocturne"; for Mrs. Addison, who was heard in the "Amour, veins aider" aria of Saint-Saëns; Mr. Howell, who gave an aria from "Don Carlos," Verdi, and Mr. Merriken, who sang the familiar "Recondita, Armonia" from Puccini's "Tosca." Miss Baugher and Mr. Howell also were heard in the duet of the oasis, "Beigne d'eau mes Mains" from Massenet's "Thais." In addition, numerous encores were given.

A concert for the benefit of the Business Women's Christian League was given, under the direction of Thaddeus Rich, last Monday evening, when an interesting program appropriate to the Christmas season was presented to the evident enjoyment of a fair-sized audience. A feature was the singing of the Strawbridge & Clothier Chorus, a notable chorus of mixed voices, trained by Herbert J. Tily, which was heard in several Christmas songs, including "Silent Night," Christmas Carol, and Old French "Noël," also in a beautiful performance, as an encore, of "The Lost Chord," by Sullivan, while the concert closed with Handel's "Hallelujah" Chorus. The soloists of the program were Dorothy Johnstone Baseler, harpist; Noah Swayne, baritone, and Mr. Rich, violinist, with Ellis Clark Hamman as accompanist.

Leona Clarkson Gragan gave a recital last week at the William Hatton Green School of Pianoforte Playing.

A. L. T.

## COLLEGES JOIN IN ORATORIO

Smith and Amherst Choruses Present  
the "Messiah"

NORTHAMPTON, MASS., Dec. 21.—An excellent performance of Handel's "Messiah" was given here last evening in the John M. Greene Hall at Smith College, under the direction of Prof. Henry Dike Sleeper.

The chorus was composed of about two hundred students from the Smith College and Amherst College choirs. The soloists were Esther E. Dale, soprano, a member of the Smith College faculty; Hazel Huntley, the Chicago contralto; George Rasely, tenor soloist of the Old South Church, Boston, and Mr. Stinson, bass. The soloists did exceptionally fine work. Miss Dale was in excellent voice and she achieved great success with her brilliant singing of "Rejoice Greatly" and of "I Know That My Redeemer Liveth." Miss Huntley was heard to advantage in the solo, "He Shall Feed His Flock Like a Shepherd," displaying a voice of much beauty and warmth. George Rasely set a very high standard in the opening recitative and his singing of "Thy Rebuke Hath Broken His Heart" was particularly fine. Mr. Stinson's singing of the bass solos added to the excellence of the work.

Professor Sleeper merited the applause given him. At all times he had the chorus and soloists well in hand. Merited praise was also given the orchestra, composed of fifty students recruited from the Smith and Amherst College orchestras, with additional players from the Boston Festival Orchestra.

## EXPOSITION OF LYRIC DICTION

Efficacy of Dora Duty Jones Method  
Shown in Musicale

An interesting exposition of the efficacy of the Dora Duty Jones method of lyric diction was recently given at the studios of May Laird Brown, the New York exponent of this system. The singers taking part were representatives of the studios of Mme. Lena Doria Devine, Jeanne Faure, Mrs. Gillespie, Mme. Louise Gerard-Thiers and A. Y. Cornell.

Mrs. Annie Laurie Leonard and Mrs. Persis Babcock displayed unusually fine contralto voices in an aria from Handel's "Rinaldo" and an aria from Meyerbeer's "Prophète," respectively. The florid "Mad Scene" from "Hamlet," sung by Florence Farrar Gilmur, was performed creditably under difficult conditions. Louise Stallings showed a fine conception of the subtleties of the French vowels in songs of Fourdrain and Coquard. Others who took part were Saxton Smith, Mildred Lamb, Jessie Bruce and Adele Hall. This concert, and the success that is being achieved by the

Dora Duty Jones Method of Lyric Diction by its various exponents throughout the country, proved that good diction is being recognized as an important aid to good tone production.

## RECITAL AT WESTOVER SCHOOL

Soprano and Ethel Cave Cole Heard—  
Program at Prison

Betty Scott, soprano, with Ethel Cave Cole at the piano, was heard in recital at the Westover School, on Dec. 10, when she presented a program containing a number of old compositions, the first of which was written in the twelfth century, together with a group of German, Russian, English and Scotch Folk songs. Miss Scott was in fine voice and gave much pleasure to the large assemblage. Mrs. Cole added to the attractiveness of the recital with her artistic accompaniments.

On Dec. 28 Mrs. Cole was heard at Sing Sing Prison in a program of piano compositions, assisted by Elizabeth Chamberlin, contralto, who gave two groups of songs.

Miss Jefferds Pleases Audience at New  
York Concert

At the Thanksgiving concert given at the Waldorf-Astoria on celebrating the twenty-fifth anniversary of the St. Marks' Hospital a fine success was won by Geneva Jefferds, the Boston soprano. Miss Jefferds's delivery of "Elsa's Dream" from "Lohengrin" was well conceived and showed her to be singer of real attainments. She also sang a group of songs, including Brahms's "Von ewiger Liebe," Reger's "Waldeinsamkeit," Lehmann's "The Weathercock" and Rummel's "Ecstasy." Her audience found her singing greatly to its liking and applauded her enthusiastically.

"Goyescas" Music Played by the Com-  
poser

Several numbers from the new Spanish opera, "Goyescas," played by the composer, Enrique Granados, have been added to the catalog of artists' rolls cut for the Welte-Mignon by M. Welte & Sons, New York. This is of especial interest, in view of the forthcoming production of "Goyescas" at the Metropolitan Opera House in January.

# LUCY GATES

Among Miss GATES'S successes last season  
were solo appearances with the

Rubinstein Club of New York  
Mendelssohn Glee Club, New York  
Apollo Club of Brooklyn  
Lyric Club of Newark

The Conductors of these Clubs are

Louis Koemmenich  
William R. Chapman  
John Hyatt Brewer  
Arthur D. Woodruff

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of her

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Hartridge G. Whipp and Mrs. Leonora Fisher Whipp of Portland, Ore., have returned from a successful concert tour of that State.

David Stulmaker, violinist of Troy, N. Y., a pupil of Runke, Victor Herbert and the late Signor Parletti, has opened a studio in Albany.

Ralph Bruyn Angell, organist of the Church of the Advent, Westbury, has been engaged as organist at the First Presbyterian Church of Troy, N. Y.

Mrs. J. Malcolm Angus, soprano soloist at the First Presbyterian Church, Albany, N. Y., has resigned to become soloist at the First Presbyterian Church at Troy, N. Y.

Mrs. Edna Wade Kingman, violinist, and Hazel Slater, pianist, gave a musicale at the Greenock Inn, Lee, Mass., on Dec. 16. Several of Mrs. Kingman's pupils also took part in the program.

Marie Stoddart, soprano; Merle Alcock, contralto; John Campbell, tenor, and Robert Maitland, bass, composed the distinguished quartet that sang "The Messiah" at London, Can., on Dec. 28.

Under the direction of A. W. Ashley, supervisor of music in the public schools, 1,000 school children sang Christmas carols at the First Presbyterian Church, Warren, Ohio, the afternoon of Dec. 22.

Michael Banner, violinist, and Lynn B. Dana, pianist, will appear in concert before the Ohio Federation of Women's Clubs, which meets in Warren, Ohio, in January. A sonata written by Mr. Dana will be played by the composer.

The Toledo Männerchor opened its season, Dec. 8, the choir, under the direction of Joseph Wyll, singing in its usual good style. The soloists, Mrs. E. T. Affleck, soprano, and William Yunc, violinist, were given a most cordial reception.

Robert Maitland, the English bass-baritone, will give a song recital in Æolian Hall, Wednesday afternoon, Jan. 26. Francis Moore will assist at the piano and for the Kantata No. 56, by Bach, T. Tertius Noble will assist at the organ.

"H.M.S. Pinafore" was presented in the Brinkman Opera House, Grafton, W. Va., on Dec. 10, the principals being John Marville, Mary Pelley, John Saunders, David La Monte, Anna Remlinger and Rhea Warden. The attendance was fair-sized.

The performance by the Boston Grand Opera Company and the Pavlova Ballet Russe in Albany, N. Y., announced for Jan. 3, under the management of Ben Franklin, has been postponed on account of the lengthening of the engagements of the company in other cities.

Lawrence Dick of Ithaca, N. Y., has been engaged as tenor soloist of the First Presbyterian Church of Albany to succeed Ezri Alfred Bertrand. Mr. Dick has been an instructor at the Ithaca Conservatory of Music and is tenor soloist at Christ Church, Utica.

A lecture entitled "A Plain Talk on Music" was given recently at the Egbert High School, Cohoes, N. Y., by E. W. Newton of Boston. A talk on piano instruction was also given Helen S. Leavitt of Boston. Members of the Saturday Club were guests of the Teachers' Association at the lecture.

Those taking part in the annual faculty recital of the New Haven School of Music, which was given at Center Church House on Dec. 23 were Prof. Paul Stoeving, director of the violin department; Harold Huni, director of the vocal department, and Harold Davies, director of the piano department.

Interest was shown by Clarksburg (W. Va.) lovers of music in the appearance of Marie Kaiser, on Dec. 14, in Masonic Auditorium. With the aid of the Edison phonograph Miss Kaiser sang duets with herself. The homogeneity of timbre between her voice and its recorded impression gave pleasure.

The spell of the supernatural in music held sway on Dec. 11, in the Masonic Auditorium of Clarksburg, W. Va. Fantasies, Grotesques, Shadow-Dances, Witch-Dances and other compositions of similar character were presented by Laura Lowe, Margaret Holt, Ruth Kann, Lourenia Crews and S. O. Dew.

Liza Lehmann's "In a Persian Garden" was given at a recent service at the Linwood Boulevard Christian Church, Kansas City. The choir is composed of Mrs. Leslie Baird, contralto, and director, Mrs. Lotta Nickman, soprano; George Deane, tenor; Joseph Farrell, basso, and Mrs. George Forsee, organist.

The will of Charles M. Schmitz, for many years concertmaster of the Theodore Thomas Orchestra, which was probated in Philadelphia, Dec. 1, devised \$53,000 in trust for the benefit of his widow, with remainder at her death to their daughter. The musician died at his home in Philadelphia, on Nov. 21.

At the recent gathering of the Congressional Club of Washington, D. C., Felix Garziglia, pianist, was the guest of honor and furnished the music for the afternoon. The members were so pleased by his artistry that he was urged to add one number after another until he had furnished an elaborate program.

Frederick Rocke, organist and master of choristers of All Saints Cathedral, Albany, N. Y., gave the first of a series of organ recitals Thursday evening, Dec. 16, which he repeated Saturday afternoon. Mr. Rocke was assisted by Edwin B. Parkhurst, baritone soloist of the cathedral, who sang a group of Christmas songs.

Prof. Edward Bliss Reed gave a lecture on old Christmas carols, in Lampson Lyceum, New Haven, on Dec. 16. He was assisted by a double quartet, comprised of Mrs. Grace Walker Nichols, Grace Revere, Mrs. Jay C. McClure, Rosalind Brown, William W. Meyer, Milton M. Stone and Messrs. Hathaway and Culver.

A comparative study of Bach and Handel was the topic of the Music Appreciation Class of the Schenectady, N. Y., High School recently, under the direction of Miss Damon, superintendent of music in the public schools. Bertha Oeser, soprano, sang "My Heart Ever Faithful," by Bach, and "Come Unto Me" from Handel's "Messiah."

A Christmas cantata, "The Light Eternal," by H. W. Petrie, was given in the Florence Congregational Church, Northampton, Mass., on Dec. 19. The soloists were Arlene Atkins, Dorothy Readio, Hans Nietzsche and H. E. Riley, accompaniments and obbligatos being played by Helen Warner, Adeline Ely, Philip Readio and Marion Warner.

At Smith College, Northampton, Mass., a program of original compositions by members of the Clef Club was given at a meeting held recently in the home of Prof. Henry D. Sleeper. Works by Anna Alofsin, Elsie Fiske, Frances Hall and Carolyn Stearns were heard. Professor Sleeper's Reverie, for violin and piano, was played by the composer and Mary Tanner.

The third concert in a series given by the Buhler Chamber Music Club in Pittsfield, Mass., was heard in Masonic Hall on Dec. 21. Works by Franck, Tschai-kowski, Grainger and Saint-Saëns were played. The personnel comprises Ulysse Buhler, piano; Georges Vignetti, first violin; Roscoe D. Kingman, second violin; Claude L. Sweet, viola, and William A. Kingman, 'cello.

Howard R. Thatcher, director of the school of music at Maryland College for Women, Lutherville, Md., presented a group of advanced students in a recital, Dec. 8. An interesting program was delivered by the following students: Tre-cella St. Clair, Ella Carter, Dorothy Nichols, Helen Bowman, Alva Seger, Alma Hoffman, Eva Allen, Louise Stoddard and Norma Williams.

George Chadwick Stock's chorus of forty voices gave a concert, under the direction of Alfred B. Dickson, in Foy Auditorium, New Haven, Conn., on Dec. 22. The feature of the program was Horatio Parker's Christmas cantata, "The Holy Child." The soloists were Ruth Seltman, soprano, and Nancy Good-year, contralto. The concert was well worth hearing and was largely attended.

At Mme. Lili Petschnikoff's Æolian Hall concert on Monday afternoon, Jan. 3, at which the violinist will have the assistance of Clara Clemens-Gabrilo-witsch, contralto, and Rudolph Ganz, pianist, the program will include the Beethoven "Kreutzer" Sonata, violin compositions of Brahms, Saint-Saëns, Raff and Wieniawski, a Brahms vocal group and an aria with violin obbligato, from "Matthaus Passion."

The vested choir of the Prospect Methodist Church, Bristol, Conn., augmented to fifty voices, sang selections from Handel's "The Messiah," at a Christmas song service held on Dec. 19. The service was under the direction of Isaac B. Clark. Those who took the leading parts were: Mrs. Clara Oakes Usher, soprano; Dorothy Page Smith, contralto; William Kenneth Sessions, tenor, and Fred W. Latham, bass.

The annual Christmas concert by the students of the School of Fine Arts, Lawrence, Kan., was given on Dec. 13. Those appearing on the excellent program given were Hazel Longabaugh, Ednah Hopkins, Scott Johnson, Ruby Whitcroft, Dora Lockett, Temple Gruver, Mary Jarvis, Marie Nusz, Dorothy Bell, Philip Stevens, Helen Dawson, Harlow Laing, William Dalton, Clara Scheurer, Helen Jenkins and Doris Roebke.

Henry L. Gideon closed the first half of his session of Opera Talks for the Women's City Club of Boston, on Dec. 21, when he treated of excerpts from "Hänsel und Gretel," "Pagliacci," "Louise," "Pelléas et Mélisande," "Suzanne" (Paladilhe) and "Martha." The talk was illustrated vocally by Edith Lougee Marshall, soprano; Gertrude Tingley, contralto; Joseph Goudreaault, tenor, and Herbert W. Smith, basso.

Old and modern French composers were discussed by the members of the Musical Club, of New Haven, Conn., on Dec. 15. The meeting was held in the residence of Mrs. Elford P. Trowbridge, and those participating in the program were Mrs. George B. Martin, pianist; Sara Martin, contralto; Mrs. Jay Cooke McClure, contralto; Mrs. Arthur P. Morrill, soprano; Mrs. Pierrepont Bigelow, pianist; Mrs. Harold Burr, violinist, and Mrs. Trowbridge, who was at the organ.

Christmas carols were the feature of the latest service at St. Peter's Church, Albany, N. Y., including the fourteenth century Bohemian carol, "Hail, All Hail the Glorious Morn," and the old German, "Silent Night." The modern part of the service was Horatio W. Parker's "The Shepherd's Vision," dedicated to Dr. Frank Sill Rogers, organist and choir director. Helen Jeffrey, violinist, played as a prelude with the organ, "The Adoration of the Shepherds," by Borowski.

The annual meeting of the Philharmonic Band of New Britain, Conn., was held on Dec. 19, when the following officers were elected: President, C. M. Dunn; vice-president, Louis Scheyd; secretary, George Blinn; treasurer, August Bergstrom; librarian, Charles A. Joslyn; trustees, Anthony Contois, William Fleischer and John Maerz; business manager and leader, Edward Lynch; assistant leader, George H. Lynch; assistant manager, George Scheyd and major, P. H. Corbett.

The annual Christmas vesper service was held at Bethel Methodist Church, Spartansburg, S. C., Sunday afternoon, Dec. 19. The choir sang the cantata, "The Shepherds of Bethlehem," by Demarest. The men's choir, F. C. Rogers, A. F. Rogers, C. C. Kirby, D. P. Sanders and Roy France, was assisted by Mrs.

I. C. Blackwood, Mrs. McCreary, Mrs. W. H. Tiller, Mrs. Thompson, Mrs. Bear, Mrs. Chapman, Miss Courtney, Miss Keller, Annie Laurie Justice, Miss Reid and Gertrude Justice. The orchestra was composed of Mrs. Horace Bomar, Miss Epton, Charles Vass, H. C. Moore, Sam Cantrell; musical director, Mrs. Charles Kirby.

The Christmas cantata, "The Manger Throne," was given at the First Presbyterian Church, Newton, N. J., on Sunday evening, Dec. 19, with Mrs. F. Ernest Wallace, soprano; Charles Young, tenor, and Robert Maitland, bass, as the soloists. Mrs. Frank B. Boss conducted the cantata, with Mabel Broda, organist. Those taking part were Vida M. Miller, Mabel Gerbrecht, Emma Hopkins, Gertrude Moore, Laura Moore, Florence Philpot, Mrs. Harvey Snook, Elsie Wells, Shirley Griffin, Mrs. A. B. Koyt, Roderick Address, William Johnston, Harold Coriell, Harvey S. Hopkins, Andrew Reitsman, J. Russell Roof, Moses N. Strader and William J. Valler.

A goodly company attended the recital given by pupils of Frederick W. Wode at his studios in the Pierce Building, Copley Square, Boston, Dec. 21, when the following numbers were presented: Anna Cullinane, soprano, "A Birthday," Huntington Woodman, and "When You Wander in the Fields," Rubner; S. Hopkins, soprano, and C. Ewell, tenor, "My Song Shall Be Always Thy Mercy" ("Hymn of Praise"), Mendelssohn; A. G. Davis, baritone, "Where Gloomy Pine Trees Rustle," ("Rose Maiden"), Cowen; Mrs. J. S. Treloar, soprano, "Bloom On My Roses," and with Mr. Treloar, baritone, recitatives, arias and duet, "Soon as the Mountain Summits" ("Rose Maiden"), Cowen.

At the dedication of the Elks new home in Scranton, Pa., John T. Watkins was the director of the musical festivities, and the chorus comprised Jack Davis, William H. Iglar, A. Court-manche, Carl Davitt, William Weston, Joseph Edwards, Thomas Beynon, Joseph Misser, Theodore Fahrenholt, David Reisman, Gerald Fadden, Samuel Server, Robert Millar, M. J. Flynn, H. H. Simms, H. D. Ehrlich, R. Leo Huber, A. R. Gould, W. M. Bunnell, Richard Mangan, William Sibrect, Dan Jordan, M. J. Benjamin, J. B. Judd, Albert Cohen, Philip W. Fish, Thomas A. Evans, M. R. Ruch, Louis Weiss, George Stuckart, A. Silverman, Tony Lally, Leonard Kisthart, Dr. H. A. Motchman, H. R. Phillips, D. S. Hoffman, Edward Boyle, Philip Warren, James Watkins.

Mme. M. K. Sumbardo and Lona H. Pope, pianist, gave a musicale at their studios in Seattle, Wash., Dec. 15, those on the program being C. Tyndall, pianist; Mrs. Soley-Morle, reader, and Winnifred Coe and Elva Herrett, piano, pupils of Mrs. Pope. Another recent Seattle musicale brought forward Max Donner, violinist; Christine LaBarraque, soprano; Esther Ward, pianist, and Marie Crowley, accompanist. On Dec. 20 Mrs. Anna E. Stewart presented her talented pupil, Russell Kohne, in recital in the same city. This boy, only thirteen years old, won the Blackmore scholarship this year. Sibyl Griffin and Elliott Kohne were also on the program. Sofie Hammer, soprano, of Seattle, has been engaged by the Arion Club of Victoria, B. C., for its first concert of the season on Jan. 12.

#### ZIEGLER INSTITUTE RECITAL

##### Singing of Jeanne Woolford a Feature of Wanamaker Program

The feature of the concert given on Dec. 9 at the Wanamaker Auditorium, New York, by the Opera Class of the Ziegler Institute of Normal Singing, was the singing of Jeanne Woolford, contralto. Mme. Woolford gave "Du Christ Avec Ardeur" from Bemberg's "La Mort de Jeanne D'Arc," and the "Voce di Donna" aria from "La Gioconda," with splendid interpretation and exquisite production. As a result of this appearance Mme. Woolford was engaged for two more appearances at the same auditorium later in the season.

The singers on this occasion not only showed the results of careful training, but in almost every case displayed much interpretative talent. Those who took part were Hazel Treat, soprano; Ruth Alvoy, soprano; Linnie Love, soprano, and Lorna Lea, contralto. All the singers were accompanied by Josef Pasternack, the former conductor of the Century and Metropolitan Opera Companies. Mr. Pasternack is at the head of the Opera Department of the Ziegler Institute.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

Aab, Edith.—Hartford, Conn., Jan. 16.  
 Alcock, Merle.—Kansas City, Jan. 4.  
 Arkadij, Anne.—New York (Æolian Hall), Jan. 11.  
 Aithcuse, Paul.—Toledo, Jan. 13.  
 Baker, Martha Atwood.—Lynn, Mass., Jan. 4; Wellesley, Mass., Jan. 5; Newton, Jan. 17; Gardner, Mass., Jan. 18; Boston, Jan. 25.  
 Bensel, Caryll.—New York, Jan. 8.  
 Beebe, Carolyn.—Brooklyn, Jan. 21, 28 and Feb. 4.  
 Bispham, David.—Peoria, Ill., Dec. 31 and Jan. 1.  
 Bottero, Mme.—New York, Jan. 2.  
 Bourstin, Mme.—Williamsport, Pa., Jan. 28.  
 Brillhart, G. Davis.—Marble, Col., Jan. 12; Gypsum, Col., Jan. 13; Eagle, Col., Jan. 14; Minturn, Col., Jan. 15; Olathe, Col., Jan. 17; Hotchkiss, Col., Jan. 18; Colona, Col., Jan. 19; Glenwood Springs, Col., March 13; Rule, Col., March 14; De Beque, Col., March 15; Grand Junction, Col., March 16; Montrose, Col., March 17; Gunnison, Col., March 18.  
 Casals, Pablo.—New York (Æolian Hall), Jan. 8.  
 Caslova, Marie.—St. Louis, Jan. 7, 8; Decatur, Ill., Jan. 13.  
 Cheatham, Kitty.—New York (Lyceum Theater), Jan. 3.  
 Claussen, Julia.—St. Paul, Feb. 10; Minneapolis, Feb. 11.  
 Clemens-Gabrilowitsch, Clara.—New York (Æolian Hall), Jan. 3.  
 Cole, Ethel Cave.—Brooklyn, N. Y. (Institute), Jan. 3; Philadelphia, Jan. 13.  
 Copeland, George.—New York, Jan. 6, 11, 12; Boston, Jan. 22, Feb. 14.  
 Craft, Marcella.—Dubuque, Iowa, Jan. 1; New Haven, Conn., Jan. 11; New York, Jan. 13, 14.  
 Culp, Julia.—Boston, Jan. 8.  
 Dale, Esther.—Springfield, Mass., Jan. 4.  
 Destinn, Emmy.—Boston, Jan. 9.  
 Dilling, Mildred.—New York (Metropolitan Opera House), Jan. 4; New York (private), Jan. 6; New York (Æolian Hall), Jan. 8; Philadelphia, Pa., Jan. 11.  
 Ellerman, Amy.—New York City, Jan. 6.  
 Ellery, Bessie Collier.—Boston, Jan. 3; Feb. 28.  
 Fanning, Cecil.—New York (Æolian Hall), Jan. 4.  
 Ferguson, Bernard.—Brockton, Mass., Jan. 10.  
 Fiqué, Katherine Noak.—New York (Hotel Plaza), Feb. 9.  
 Friedberg, Carl.—New York, Jan. 2.  
 Frisch, Povla.—New York, Jan. 4.  
 Ganz, Rudolph.—New York (Æolian Hall), Jan. 3.  
 Gebhard, Heinrich.—Middleboro, Mass., Jan. 14.  
 Gideon, Henry L.—New York, Jan. 2; Louisville, Jan. 12; Memphis, Jan. 14, 15; Chicago, Jan. 20; Detroit, Jan. 21; Buffalo, Jan. 23, 24; Erie, Jan. 25; Ypsilanti, Mich., Jan. 30; New York City, March 18; Wellesley, April 7.  
 Grainger, Percy.—New York (Carnegie Hall), Jan. 8.  
 Graveure, Louis.—Portland, Me., Jan. 10; St. Paul, Jan. 13; Minneapolis, Jan. 14; New York (St. Cecilia Club), Jan. 18; Terre Haute, Ind., Jan. 21; Cincinnati, Jan. 25.  
 Green, Marion.—Riverside, Ill., Jan. 6.  
 Guilbert, Yvette.—Kansas City, Mo., Jan. 14.  
 Gunn, Kathryn Platt.—Philadelphia, Jan. 17; Ossining, Jan. 18; Washington, Jan. 25; New York, Jan. 13-21; Brooklyn, March 12.  
 Harrod, James.—Jersey City, Jan. 14; Philadelphia, Jan. 18.  
 Holt, Gertrude.—Boston, Jan. 15; Waltham, Mass., Jan. 20.  
 Hubbard, Havrah (W. L.)—Opera Talks.—Allston, Mass. (aft.), Franklin, Mass. (eve.), Jan. 3; Auburndale, Mass. (aft.), Watertown, Mass. (eve.), Jan. 4; Quincy, Mass. (morn.), Needham, Mass. (eve.), Jan. 5; Wakefield, Mass. (morn.), Woburn, Mass. (eve.), Jan. 6; Natick, Mass. (aft.), Wheaton College, Norton, Mass. (eve.), Jan. 7; Wareham, Mass., Jan. 8; Lowell, Mass. (aft.), Boston, Mass. (eve.), Jan. 10; Milford, Mass. (aft.), Cambridge, Mass. (eve.), Jan. 11; Brooklyn, N. Y., Jan. 12; New York, N. Y. (aft. and eve.), Jan. 13; Clinton, Mass. (aft.), Braintree, Mass. (eve.), Jan. 14; Framingham, Mass. (morn.), Medford, Mass. (aft.), Boston, Mass. (eve.), Jan. 17; Wollaston, Mass. (aft.), Watertown, Mass. (eve.), Jan. 18; Winchester, Mass. (aft.), Wrentham, Mass. (eve.), Jan. 19; Wakefield, Mass. (morn.), Arlington, Mass. (aft.), Boston, Mass. (eve.), Jan. 20; Salem, Mass. (morn.), Waltham, Mass. (aft.), New Bedford, Mass. (eve.), Jan. 21; Boston, Mass., Jan. 22; Winchester, Mass. (aft.), Malden, Mass. (eve.), Jan. 24; Lexington, Mass. (aft.), Dedham, Mass. (eve.), Jan. 25; Scituate, Mass. (aft.), Dorchester, Mass. (eve.), Jan. 26; Wakefield, Mass. (morn.), Concord, Mass. (eve.), Jan. 27; Lowell, Mass. (aft.), Braintree, Mass. (eve.), Jan. 28; Exeter, N. H., Jan. 29; Medford, Mass. (aft.), Boston, Mass. (eve.), Jan. 31.  
 Hutcheson, Ernest.—Blue Mountain, Miss., Jan. 10; Birmingham, Ala., Jan. 13; Rome, Ga., Jan. 14; Washington, D. C., Jan. 21; New York (N. Y. Symphony Orchestra soloist), Jan. 23; New York (N. Y. Philharmonic Orchestra), Jan. 28.  
 Jefferds, Geneva.—Pawtucket, R. I., Jan. 28; New York, Feb. 13.  
 Kaiser, Marie.—Ridgewood, Jan. 24.  
 Kerns, Grace.—Norfolk, Va., Jan. 7; New York, Jan. 8; Detroit, Jan. 13; New York City, Jan. 15; Poughkeepsie, Jan. 16.  
 Kindler, Hans.—Philadelphia, Jan. 12, 26, Feb. 25.  
 Kreisler, Fritz.—Boston, Jan. 2.  
 Leginska, Ethel.—Boston, Jan. 7; Andover, Mass., Jan. 8.  
 London, Marion.—New York, Jan. 1; Brooklyn, Jan. 11; New York, Jan. 15.  
 McCormack, John.—Richmond, Va., Feb. 15.  
 Maitland, Robert.—New York (Æolian Hall), Jan. 26.  
 Maikin, Joseph.—Providence, R. I., Feb. 8; Washington, D. C., Feb. 15.  
 Mannes David and Clara.—Fredonia, N. Y., Jan. 5; Springfield, Ohio, Jan. 6; Grand Rapids, Jan. 10; Iowa City, Iowa, Jan. 11; Cedar Rapids, Iowa, Jan. 12; Faribault, Jan. 13; Northfield, Minn., Jan. 14; Chicago, Jan. 16.  
 Metcalfe, Susan.—New York (Æolian Hall), Jan. 8.  
 Mero, Yolanda.—Boston, Jan. 27.  
 Mertens, Alice Louise.—New York, Jan. 2; Brooklyn, Jan. 11.  
 Middleton, Arthur.—Appleton, Wis., Jan. 10.  
 Miller, Christine.—Chicago, Jan. 2; Grand Rapids, Wis., Jan. 3; Dubuque, Iowa, Jan. 5; Pittsburgh, Jan. 11; Fort Wayne, Ind., Jan. 19; Tiffin, Ohio, Jan. 20; Milbrook, N. J., Jan. 27; New Haven, Jan. 31; Escanaba, Feb. 4; Detroit, Feb. 6; Owatonna, Mich., Feb. 15; Faribault, Feb. 16; Cincinnati, Feb. 22; Zanesville, Ohio, Feb. 23; Indianapolis, Feb. 25; Boston, Feb. 27.  
 Miller, Reed.—Toledo, Jan. 5; New York, Jan. 25, 28; Brooklyn, Jan. 27.  
 Ohrman, Luella Chilson.—Minneapolis, Jan. 2; St. Paul, Jan. 3; Eau Claire, Wis., Jan. 5; Bloomington, Ill., Jan. 7; New London, Conn., Jan. 11; Manitowoc, Wis., Jan. 14; Chicago, Jan. 15; Freeport, Ill., Jan. 16; Bedford, Ind., Jan. 17; Denver, Jan. 18; Findlay, Ohio, Jan. 20.  
 Ormsby, Frank.—Syracuse, Jan. 13; Watertown, N. Y., Jan. 19.  
 Ornstein, Leo.—Boston, Jan. 20.  
 Oulukanoff, N.—Worcester, Mass., Jan. 10; Manchester, N. H., Jan. 16; Boston, Jan. 17, 20; Worcester, Mass., Feb. 12.  
 Parlow, Kathleen.—New York (Æolian Hall), Jan. 5.  
 Peege, Charlotte.—Milwaukee, Jan. 9; St. Louis, Feb. 6.  
 Petschnikoff, Mme. Lili.—New York (Æolian Hall), Jan. 3.  
 Pilzer, Maximilian.—New York (Carnegie Hall), Jan. 7; New York, War Benefit, Jan. 9; New York (Æolian Hall, Recital), Jan. 21; New York (Carnegie Hall, N. Y. Philharmonic), Jan. 27; New York (Liederkrantz Society), Feb. 6.  
 Powell, John.—Boston, Jan. 20.  
 Rio, Anita.—Rochester, Jan. 4; Lynn, Mass., Jan. 17; Troy, N. Y., Jan. 20; Lowell, Mass., Jan. 25; Syracuse, N. Y., Jan. 27.  
 Schnitzer, Germaine.—Spartanburg, S. C., Jan. 10; New York (Æolian Hall), Jan. 15.  
 Schofield, Edgar.—Glen Ridge, N. J., Jan. 14; Brooklyn, N. Y., Jan. 16 (Brooklyn Institute); Keene, N. H., Jan. 19; Fitchburg, Mass., Jan. 20.  
 Schutz, Christine.—New York (Æolian Hall), Jan. 6.  
 Seydel, Irma.—Framingham, Jan. 4; Lowell, Jan. 5; Mansfield, Jan. 10; Arlington, Jan. 11; Plymouth, Jan. 13; New Bedford, Jan. 14; Boston, Jan. 17, 18.  
 Shawe, Loyal Phillips.—Pawtucket, R. I., Jan. 29.  
 Simmons, William.—New York City (Beethoven Society), Waldorf-Astoria, Jan. 6; New York City, Jan. 9; Newark, Jan. 21.  
 Spencer, Elizabeth.—Canton, Ohio, Jan. 1.  
 Spross, Charles Gilbert.—Norfolk, Va., Jan. 7; New York, Jan. 8; Detroit, Jan. 13; New York City, Jan. 15; Poughkeepsie, Jan. 16.  
 Stoessel, Albert.—Boston, Jan. 11.  
 Sundellus, Marie.—Grand Rapids, Jan. 10; Wichita, Kan., Jan. 16.  
 Szumowska, Antoinette.—Brooklyn, Feb. 7, 14.  
 Tollefsen, Mr. and Mrs. Carl H.—Schenectady, Jan. 8.  
 Van Vilet, Cornelius.—St. Paul, Jan. 27; Minneapolis, Jan. 28.  
 Van der Veer, Nevada.—New York, Jan. 25, 26; Brooklyn, Jan. 27.  
 Verd, Jean.—New York, Jan. 4.  
 Wells, John Barnes.—Kingston, N. Y., Jan. 12; New Paltz, N. Y., Jan. 13; Hackensack, N. J., Jan. 20; New York, Feb. 3; Bridgeport, Conn., Feb. 9; New York, Feb. 28.  
 Werrenrath, Reinold.—Marquette, Mich., Jan. 3; Cedar Falls, Iowa, Jan. 5; St. Louis, Jan. 7; Oklahoma City, Okla., Jan. 10; Dallas, Jan. 12; San Antonio, Tex., Jan. 14; Houston, Tex., Jan. 17; New Orleans, Jan. 19; Nashville, Jan. 21; Raleigh, N. C., Jan. 24; Richmond, Va., Jan. 26; New York (Hotel Biltmore), Jan. 28.  
 Welsh, Hunter.—New York, Jan. 17; Boston, Jan. 13.  
 Wheeler, William.—Flushing, N. Y., Jan. 5; New York, Jan. 10; Glen Ridge, N. J., Jan. 14; Lowell, Mass., Jan. 25.  
 Whistler, Grace.—New York (Æolian Hall), Jan. 25.  
 Williams, Grace Bonner.—Fall River, Mass., Jan. 12; Mount Vernon, N. Y., Jan. 20; New Bedford, Mass., Jan. 25; Amsterdam, N. Y., Feb. 24; Boston, Feb. 27.  
 Orchestras, Quartets, Choruses, Etc.  
 Biltmore Musicals.—Biltmore Hotel, New York (morning musicale), Jan. 14. Soloists—Enrico Caruso, Andre Tourret, Mabel Garrison, Lucille Orrell.  
 Boston Symphony Orchestra.—New York, Jan. 6, 8.  
 Boston Quartet.—Boston, Jan. 19, March 1.  
 Chicago Symphony Orchestra.—Aurora, Jan. 3; Chicago, Jan. 4; Milwaukee, Jan. 10;

## NEW YORK CONCERT CALENDAR

## January

- 1—Fritz Kreisler, violin recital, Carnegie Hall, afternoon.
- 2—Symphony Society of New York, Æolian Hall, afternoon.
- 3—Philharmonic Society, Carnegie Hall, afternoon.
- 3—Lili Petschnikoff, violin recital, Æolian Hall, afternoon.
- 3—Kitty Cheatham, song recital, afternoon, Lyceum Theater.
- 4—Adele Krueger, song recital, Æolian Hall, evening.
- 4—Cecil Fanning, song recital, Æolian Hall, afternoon.
- 5—Kathleen Parlow, violin recital, Æolian Hall, afternoon.
- 6—Boston Symphony Orchestra, Carnegie Hall, evening.
- 6—Katharine Goodson, piano recital, Æolian Hall, afternoon.
- 7—Philharmonic Society, Carnegie Hall, afternoon.
- 7—Symphony Society of New York, Æolian Hall, afternoon, Fritz Kreisler, soloist.
- 7—Aline Van Barentzen, piano recital, Æolian Hall, evening.
- 8—Boston Symphony Orchestra, Carnegie Hall, afternoon.
- 8—Philharmonic Society, Carnegie Hall, evening.
- 8—Joint recital, Pablo Casals-Susan Metcalfe, Æolian Hall, afternoon.
- 8—Philip Bannan, song recital, Æolian Hall, evening.
- 9—Symphony Society of New York, Æolian Hall, afternoon, Fritz Kreisler, soloist.
- 9—Philharmonic Society, Carnegie Hall, afternoon.
- 10—Zoellner Quartet, Æolian Hall, evening.
- 10—Ernest Schelling, piano recital, Æolian Hall, afternoon.
- 11—Kneisel Quartet, Æolian Hall, evening.
- 11—Anne Arkadij, song recital, Æolian Hall, afternoon.
- 13—Sophie Braslau, song recital, Æolian Hall, evening.
- 14—Eddy Brown, violin recital, Æolian Hall, afternoon.

Chicago, Jan. 13; Oak Park, Jan. 17; Chicago, Jan. 18; Milwaukee, Jan. 24; Madison, Jan. 25; Chicago, Jan. 27; Chicago, Feb. 1; Milwaukee, Feb. 7; Chicago, Feb. 10; Peoria, Feb. 14; Chicago, Feb. 21; Chicago, Feb. 24; Milwaukee, Feb. 28.

Cincinnati Symphony Orchestra.—Cincinnati, Jan. 7, 8.

Flonzaley Quartet.—New York (Æolian Hall), Jan. 25; Boston, Jan. 27.

Hoffmann Quartet.—Boston, Jan. 12.

Kneisel Quartet.—Boston, Jan. 4; Philadelphia, Jan. 6; New York, Jan. 11; Baltimore, Jan. 14; New York, Jan. 16; New Haven, Jan. 17; Princeton, Jan. 18.

Manhattan Ladies' Quartet.—Newark, N. J., Jan. 7; Middletown, N. Y., Jan. 11; Newark, Jan. 14.

Minneapolis Symphony Orchestra.—Minneapolis (Auditorium), Dec. 31, Jan. 14, 28, Feb. 11, March 10, March 17, March 31; Young People's Concert, Feb. 4, March 24; St. Paul (Auditorium), Dec. 30, Jan. 13, 27, Feb. 10, March 9, March 16, March 30; Midwinter Tour, Feb. 12-March 8.

New York Chamber Music Society.—New York (Æolian Hall), Feb. 3, March 9.

New York Philharmonic Society.—Carnegie Hall, New York, Jan. 2, 7, 8, 9, 13, 14; New York (Æolian Hall), Jan. 15; Feb. 5, March 11; Brooklyn, Jan. 16, Feb. 13, March 12.

Orchestral Society of New York.—New York (Harris Theater), Jan. 16; New York (Carnegie Hall), Jan. 1.

Rich Quartet of Philadelphia.—Philadelphia, Jan. 12, Feb. 11 and April 26.

San Francisco Symphony Orchestra.—San Francisco, Jan. 7, 14, 28; Feb. 4, 18, 25; March 10, 24, 31.

Schroeder Trio.—Portland, Me., Jan. 20.

St. Louis Symphony Orchestra.—St. Louis, Dec. 31; St. Louis, Jan. 1, 7, 8, 14, 15, 28, 29; Feb. 4, 5, 11, 12; March 3, 4, 10, 11, 17, 18.

Symphony Society of New York.—New York (Æolian Hall), Jan. 2, 7, 9; Brooklyn, Jan. 29, Feb. 12.

Zoellner Quartet.—Durham, N. H., Jan. 8; Brooklyn, N. Y., Jan. 9; New York (Æolian Hall), Jan. 10; Bridgeport, Conn., Jan. 12; Muncie, Ind., Jan. 14; Lake Forest, Ill., Jan. 15; Chicago, Ill., Jan. 16; Urbana, Ill., Jan. 17; Charleston, Ill., Jan. 18; Carbondale, Ill., Jan. 19; St. Louis, Mo., Jan. 20; Columbia, Miss., Jan. 21; Starkville, Miss., Jan. 22; Birmingham, Ala., Jan. 23; Montgomery, Ala., Jan. 24; Auburn, Ala., Jan. 25; Selma, Ala., Jan. 26; Jackson, Miss., Jan. 27; Brookhaven, Miss., Jan. 28; McComb, Miss., Jan. 29; Meridian, Miss., Jan. 31.

## EISTEDDFODS IN SCRANTON

Welsh Societies Celebrate Holiday Season with Competitive Singing

SCRANTON, PA., Dec. 27.—Following the usual custom during the holiday season, two Eisteddfods were arranged for Christmas and New Year, the first conducted by members of the Bethania Welsh Methodist Church, and the second at the First Welsh Congregational Church. The afternoon sessions were for the children and the evening for adults.

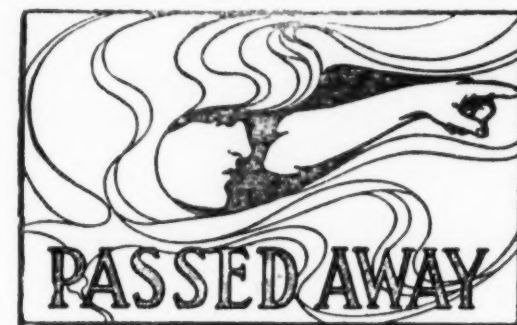
The principal selection for competition was Protheroe's "Tell Me Thou Pretty Bee," the words by Richard J. Beamish. Other competitive numbers were "In the Sweet By and Bye," and

"There's a Light in the Valley." The chief prize on Christmas day was won by the Bellevue choir.

The committee in charge of this Eisteddfod included Rev. D. Wynne Reese, Dewi Williams, Frank J. Collins, Albert Reese, Mendie Davis, Austin Jones, Richard Phillips, William Edwards, John Davis, Reese Lewis and George Jones. Prof. D. Miles of Wilkes-Barre is one of the adjudicators.

Oliver Rhydderch of Dorranceton, Pa., conductor of the famous Gwent Glee Club of Wilkes-Barre, was the adjudicator at the Christmas Eisteddfod.

W. R. H.



George H. Krehbiel

A telegram from Cincinnati on Wednesday reported the death in that city of George H. Krehbiel, forty-nine years old, brother of H. E. Krehbiel, music critic of the New York Tribune.

Mr. Krehbiel was prominent in musical circles in Cincinnati, but never adopted music as a profession. He was also interested in newspaper work.

Mr. Krehbiel had been ill for the last year. When his condition became worse his brother in New York was notified and he arrived in Cincinnati in time to see his brother alive.

George H. was the son of the late Rev. J. Krehbiel, who for many years was a prominent clergyman in Cincinnati. Besides H. E. Krehbiel, he is survived by C. J. and E. G. Krehbiel, brothers, who are in the printing and engraving business in Cincinnati. The funeral was held on Thursday afternoon from the home of C. J. Krehbiel.

## Dr. William Howard Doane

Dr. William Howard Doane, composer of hymns and other music, died on Dec. 24 at the home of his daughter, Mrs. George W. Doane, in South Oranpe, N. J. He had composed the music for many Sunday-school songs and church hymns, two of his best-known compositions being "Safe in the Arms of Jesus" and "Draw Me Nearer." Dr. Doane was born near Norwich, Conn., eighty-two years ago, but early in life removed to Cincinnati. He made a trip around the world, studying the music of each nation, and returned with a valuable collection of musical instruments, which he gave to the Cincinnati Art Museum. His home for many years had been at Watch Hill, R. I.

Dr. Doane early in life became associated with Fanny Crosby, the blind hymn writer, and wrote the music for many of her compositions.

## Charles F. Albert

PHILADELPHIA, Dec. 27.—Charles F. Albert, well known as a violin maker and dealer and as an appraiser of old violins, died last night at his home, 205 South Ninth Street, this city, aged forty-five years. While he had been in poor health for about two years, death was due to an attack of pneumonia, contracted a week ago. Mr. Albert, who was the son of Charles F. Albert, for many years famous as a dealer in violins and as the owner of several original and other copies of famous old instruments, was the vice-president of the American Academy of Violin Makers, a past master of the Columbia Lodge, F. & A. M., and a member of the Walnut Street Business Association.

A. L. T.

## Taliesen M. Evans

The funeral of Taliesen M. Evans of Scranton, Pa., took place at Plymouth Congregational Church in that city, Dec. 27. Mr. Evans had been a member of Plymouth Church Choir for a number of years. A quartet of the choir members, Mrs. T. Lester Oliver, Mrs. Ethel Dicker, John Savage and Chester A. Thomas, sang Dudley Buck's rearrangement of "Rock of Ages."

## Ethel Davis

Ethel Davis, a member of the Plymouth Congregational Church choir of Scranton, Pa., died on Dec. 25, in her home city. Miss Davis had been active in choir work for many years.

## 1915-16—SEASON—1915-16

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## HUGE AUDIENCES WELCOME McCORMACK TO SOUTH

**Famous Tenor Delighted with Experiences of Recent Southern Tour—Winter Plans Include Chicago Opera Appearances and Concerts in the West**

CONVINCED that Southern hospitality is a delightful reality, John McCormack, the distinguished Irish tenor, has returned from a trip which took him to New Orleans, Texas and other points, enthusiastic over the reception given to him by his audiences and everyone he met, socially and professionally. In many of the cities he visited he was formally received by members of the city government and he admits that if he had accepted all the invitations for luncheons and dinners extended to him he would not have been able to sing a note.

In every city visited on this trip the local managers made requests for not one but two dates for next season. The tour from beginning to end was a complete triumph for Mr. McCormack.

The first engagement was in Washington, D. C., Nov. 26, when he filled the New National Theater to its capacity. Throughout the tour capacity houses were decidedly in evidence. In almost every place the entire house had been sold out days before the concert. It was in Dallas, Tex., that one McCormack enthusiast who had been disappointed in securing tickets advertised in one of the daily papers for seats, indicating the location desired and that the question of price did not enter into the transaction.

### Visits One of Youngest Cities

Mr. McCormack had the interesting experience of singing in Tulsa, Okla., one of the youngest cities in the country, being fifteen years old. Here the concert was given under the auspices of the Hyeckka Woman's Club.

In Fort Worth, Tex., it was announced after the concert that the financial returns had been so ample that the entire series given by the Harmony Club would not result in a deficit this season, as had sometimes been the case. In Austin, Tex., Mr. McCormack found what he termed the most enthusiastic audience before which he ever appeared. Before he left there a delegation from Dallas called upon him for the purpose of trying to induce him to arrange for another



Snapshot of John McCormack, Donald McBeath, Violinist, and Edwin Schnieder, Pianist, with Old "Cabildo" in the Background at New Orleans

date in Dallas this season. He sang in Houston and in New Orleans. In the latter city the scale of prices charged for seats was on the Metropolitan Opera Company basis, ranging from \$5 down with standing room at \$2.

In January Mr. McCormack will sing in three performances with the Chicago Opera Co. in Chicago, the operas being "La Bohème" and "Don Giovanni." He will also give a concert in Chicago and will be heard later in January in Pittsburgh and Cincinnati. During February he will be in the West.

### McCormack at New Orleans

NEW ORLEANS, LA., Dec. 18.—On Monday night John McCormack, the celebrated tenor, made his first appearance before the New Orleans public, and not for many seasons has there been such an enthusiastic audience to greet a singer

as that which filled the Athenæum to overflowing. Long before the date announced for the opening of the box office the house was practically sold out and at the last moment hundreds of music lovers purchased general admission tickets and stood in the aisles of the upper galleries throughout the entire program.

### Delight in Irish Folk Songs

Mr. McCormack was in splendid voice, and, living up to his reputation, was quite generous in encores. The program opened with two old classics of Handel, "Where'er You Walk" and "Tell Fair Irene," followed by songs from the modern school, Bleichmann, Sjögren, MacDowell and Tschaiakowsky, but it was the Irish folk songs, "As I Went a-Walking," "Lagan Love Song," "The Ballynure Ballad" and "The Cruiskeen Lawn," that carried the audience into spirited applause and nothing less than four encores

would satisfy them. His last group commenced with "When the Dew Is Falling," by Edwin Schneider, Mr. McCormack's able accompanist, who rose to receive the applause justly due him; "The Old Refrain," by Fritz Kreisler (a Viennese song, arranged and dedicated to Mr. McCormack), and "If You Would Love Me," by James G. MacDermid, but the continual applause brought Mr. McCormack back for another encore. At the close thousands left the auditorium reluctantly and with the hope that the great tenor would come back again next season.

Donald McBeath's violin numbers on the program were well received, and only overshadowed by the popularity of Mr. McCormack. It is needless to add that the audience was thrilled with Edwin Schneider's perfect accompaniments. One fine day we hope to hear Mr. Schneider in solos. D. B. F.

### CARUSO AS CHRISTMAS HOST

**Tenor Takes Notables to Hear Fantasy in East Side Theater**

Enrico Caruso's celebration of Christmas, aside from his genial generosity in remembering the many employees of the Metropolitan Opera House, was marked by a party given by the tenor on Christmas Eve, which was attended by several of his good friends. These included Antonio Scotti, Mr. and Mrs. Enrico Scognamiglio, Gianni Viafora and Mme. Gina Ciaparelli-Viafora, Gaetano Bavagnoli, Ida Cajetti, Assistant Con-

ductor Gennaro Papi and Mrs. Papi, Prompter Marchesi and his wife and daughter, etc.

After dining at Dell' Pezzo's, the party motored down to the Majori Theater on the East Side, where they saw the Christmas fantasy, "Verbo Umanato" ("Light and Shadow"), which is given every year on Christmas Eve in Naples. As the Majori Theater was crowded, seats were placed for the distinguished visitors in the orchestra pit, which was occupied only by the pianist. During the storm scenes, Prompter Marchesi added to the realism by simulation of thunder upon the bass keys of the piano.

### NIJINSKY A CAPTIVE

**Austrians Hold Russian Dancer, but May Consent to Exchange Him**

A cable dispatch of Dec. 27 from Paris to the New York Sun says: Nijinsky, the Russian dancer, arrived at Budapest yesterday and has been arrested by the Austrian authorities. Baron Burian, the Austro-Hungarian Premier, is favorably disposed to exchange him for an Austrian personage who, according to the description, is "equally celebrated throughout the entire world" and a prisoner in Russia.

It is hoped that Premier Burian will not let the Austro-American irritation over the Ancona incident influence his attitude toward Nijinsky's liberation, which is being sought by Americans and not Russians.

It is not expected that Nijinsky will arrive in Paris in time for the Russian ballet performance on Dec. 29. He will probably sail on Jan. 1.

Hendrika Troostwyck, daughter of Prof. Isidor Troostwyck, of New Haven, Conn., was married to S. Benjamin Obadiah on Dec. 16 in the Vanderbilt Hotel, New York.

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